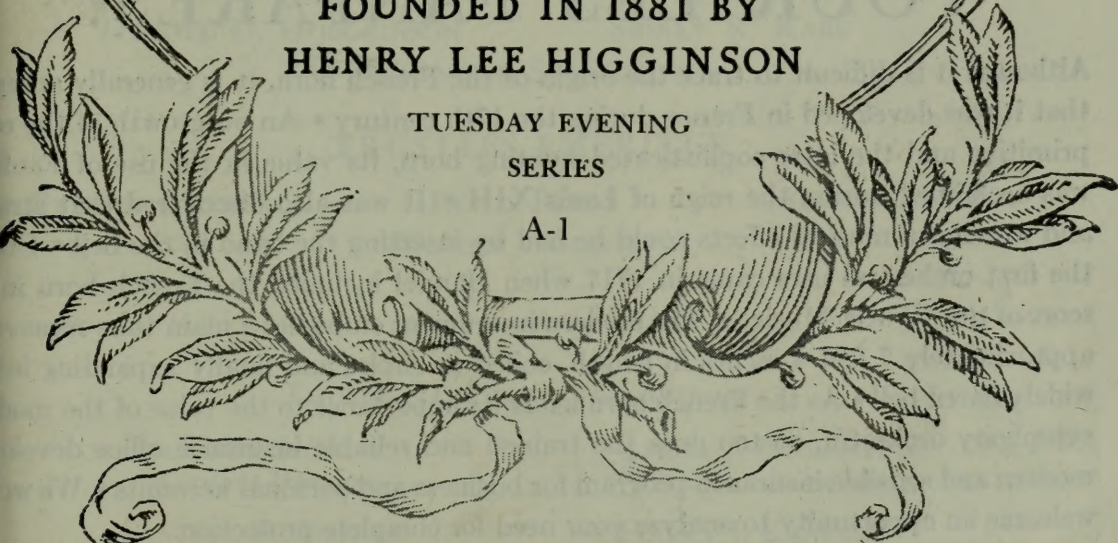


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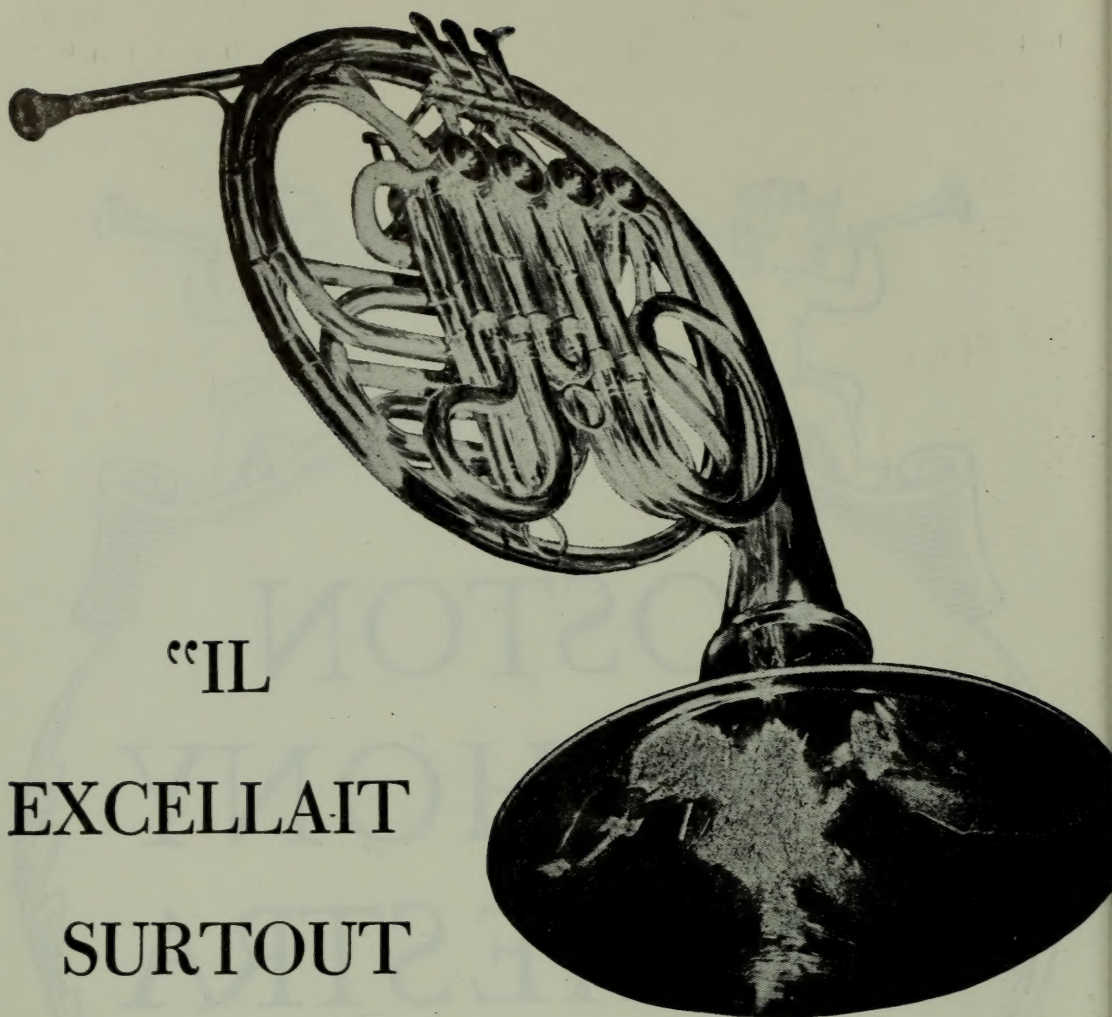
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OF THE

*Boston Symphony Orchestra*

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# Mahler: Symphony No. 6

First recording of the Critical Edition, International Gustav Mahler Society of Vienna

Boston Symphony Orchestra

Erich Leinsdorf

*The 50th Anniversary of the Boston Symphony Orchestra*

Berg: *Le Vin*

Phyllis Curtin, Soprano

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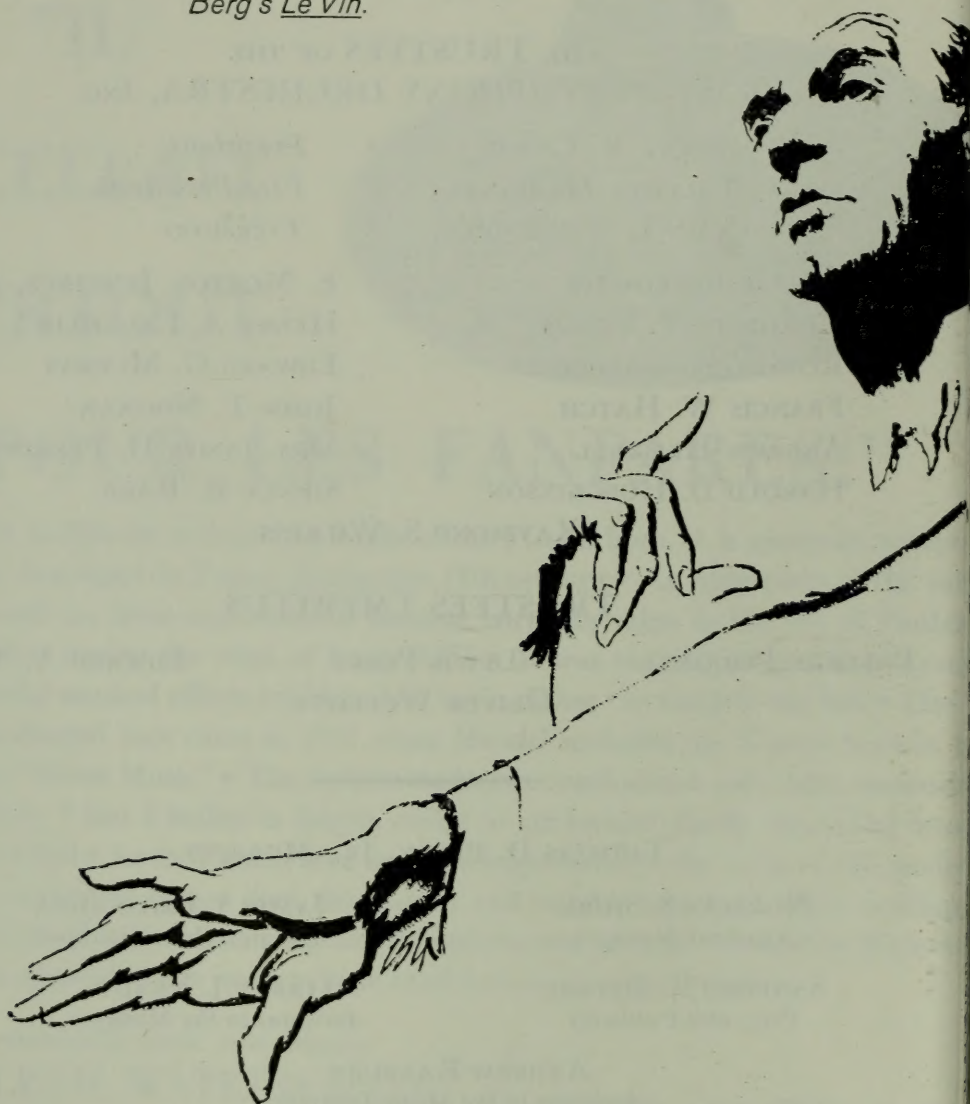
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This distinguished 2 L.P., *Dynagroove* recording in the Boston Symphony's Mahler series has received rousing critical acclaim in all quarters, including *HiFi/Stereo Review* who, praising it as "a recording of Special Merit," said "The recorded sound is almost splendid..." Hear it soon, along with Phyllis Curtin's performance of Berg's *Le Vin*.





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(By Neville Cardus) . . . 34

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## EXHIBITION

The exhibition of paintings on view  
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## THE SOLOIST

**SHIRLEY VERRETT** was born of  
musical parents in New Orleans and  
grew up in California. She began sing-  
ing at the age of six. Her formal train-  
ing was with Anna Fitziu in Hollywood  
and Marian Szekely-Freschl at the Juil-  
liard School. Her numerous awards  
have included the Marian Anderson  
Award, the John Hay Whitney Founda-  
tion Grant, a Ford Foundation Opera  
Fellowship and a Berkshire Music Cen-  
ter Opera Scholarship. Her operatic  
career has centered on the title role of  
*Carmen*, which she has sung in Spoleto,  
Moscow, Lewisohn Stadium, Hollywood  
Bowl, Montreal, and with the New York  
City Opera. She will also sing this role  
in December at *La Scala*.

Miss Verrett has appeared with the  
orchestras of New York, Philadelphia,  
Pittsburgh, Minneapolis, Chicago and  
Los Angeles. Her first concert perform-  
ances with the Boston Symphony Or-  
chestra were in March, 1965.



## RICHARD C. PAINE

The Boston Symphony Orchestra's  
weekend concerts, the opening programs  
of the Eighty-sixth Season, were dedi-  
cated to the memory of Richard C.  
Paine. For a period of twenty years  
Mr. Paine served the Orchestra as its  
Treasurer until his retirement from that  
position at the beginning of the past  
season. He continued as a Trustee  
Emeritus until his death on May 10,  
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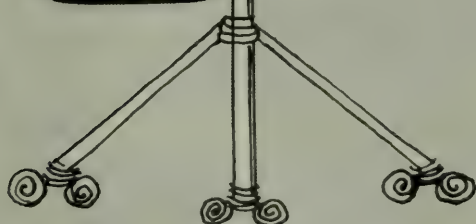
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Through sage investment and the encouragement of bequests during Mr. Paine's tenure as Treasurer, the Orchestra's endowment and general funds increased fivefold. Several years ago he was instrumental in bringing into existence a retirement plan for the non-playing staff of the Orchestra. In addition he served as Director and Treasurer of the Boston Symphony Pension Institution.

At their meeting on May 18, 1966 the Trustees of the Orchestra adopted the following resolution:

Richard C. Paine was elected a Trustee of the Boston Symphony Orchestra in 1936 and became Treasurer in 1945. His interest and delight in the Orchestra were deep, his counsel wise, and his generosity very large. He will be long remembered and greatly missed.



#### A RETIREMENT

After forty-eight years of devoted service to the Boston Symphony Orchestra John N. Burk has retired.

John Burk came to the Orchestra in 1918, immediately after the armistice of World War I. He was born in San Jose, California; graduated from Harvard College in 1916; was for a while Assistant to H. T. Parker on the *Boston Transcript*. Soon afterward he came to Symphony Hall, where his duties were those of Publicity Director. In 1934, on the death of Philip Hale, he became Program Annotator and Editor. For more than thirty years his program notes have attained national esteem for their accuracy, thoughtfulness and style.

During the years he has written several important books on musical matters, among them *Mozart and His Music*, a biography of Clara Schumann, and *The Life and Works of Beethoven*. In addition he edited the Burrell collection of Wagner letters. His presence here in Symphony Hall will be greatly missed because of his personal charm and modesty. We will continue to utilize many of his previous articles, which remain perfect examples of program annotation.

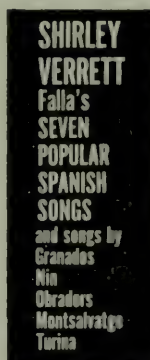
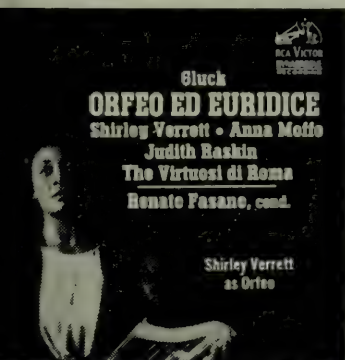
Mr. Donald T. Gammons, who has been a member of the Program Office since 1957, will act as Program Editor.





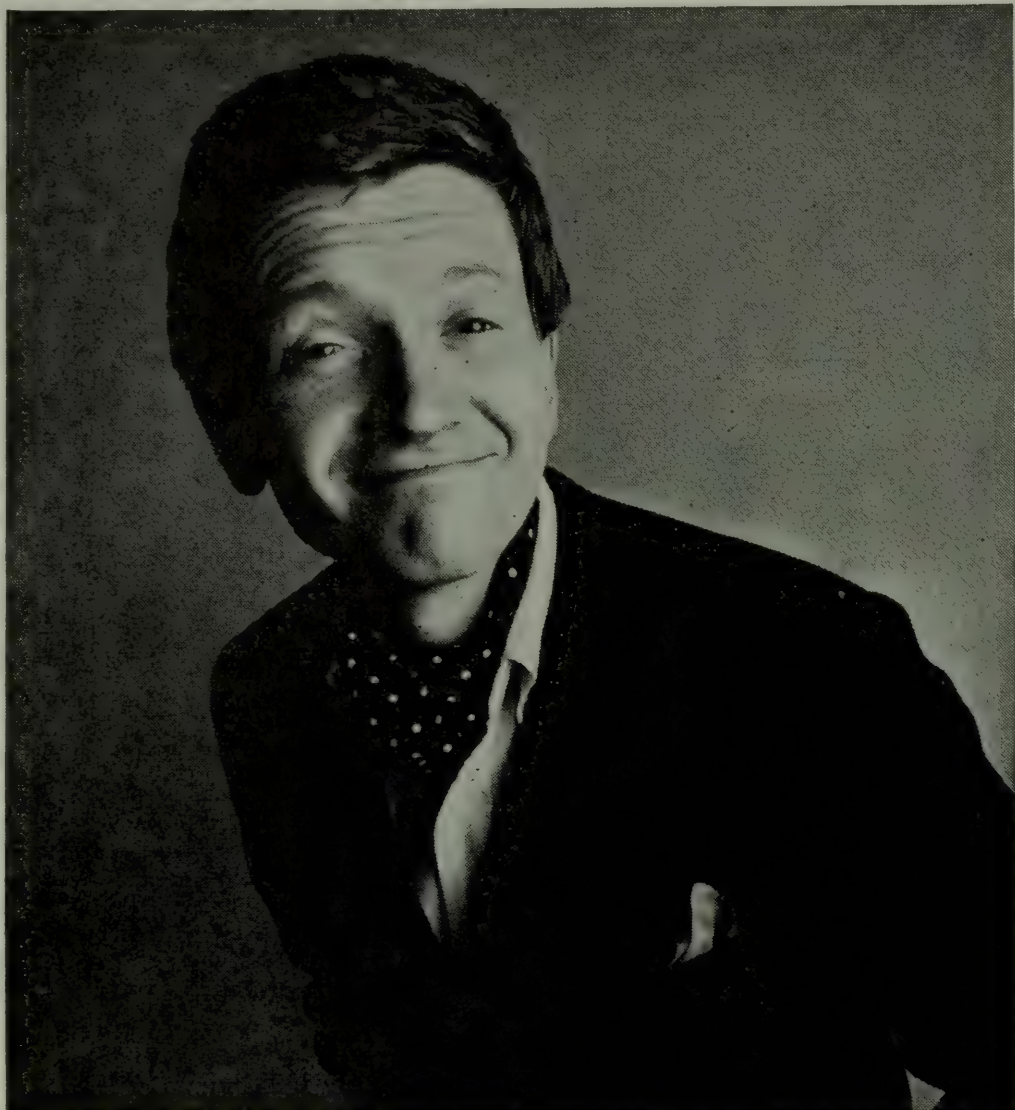
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## *First Program*

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TUESDAY EVENING, SEPTEMBER 27, at 8:30 o'clock

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MAHLER ..... Symphony No. 3, in D minor, with  
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I. Kräftig, entschieden (Vigorous, decisive)

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II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)  
(with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck  
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(with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

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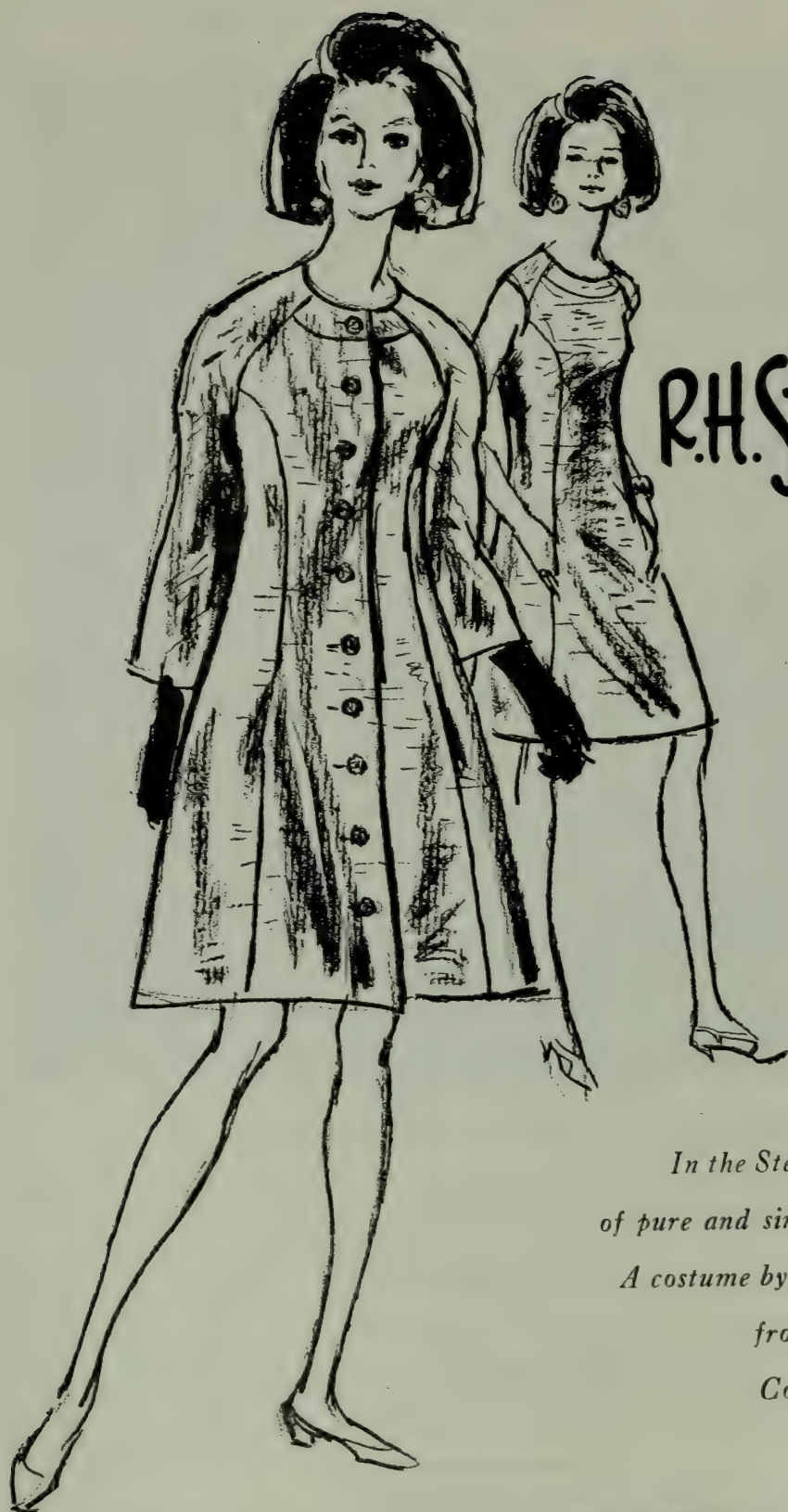
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## SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19-20, 1943. The first complete performance of the Symphony in Boston was conducted by Mr. Burgin at the concerts of January 19-20, 1962.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns and post horn, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement and likewise a chorus of boys' and women's voices in the fifth.

*The following note was written by John N. Burk.*

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been pro-

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duced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzsche's "*Zarathustra*," in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval "*Des Knaben Wunderhorn*." Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristic traits.

When Mahler had composed his Third Symphony he had become



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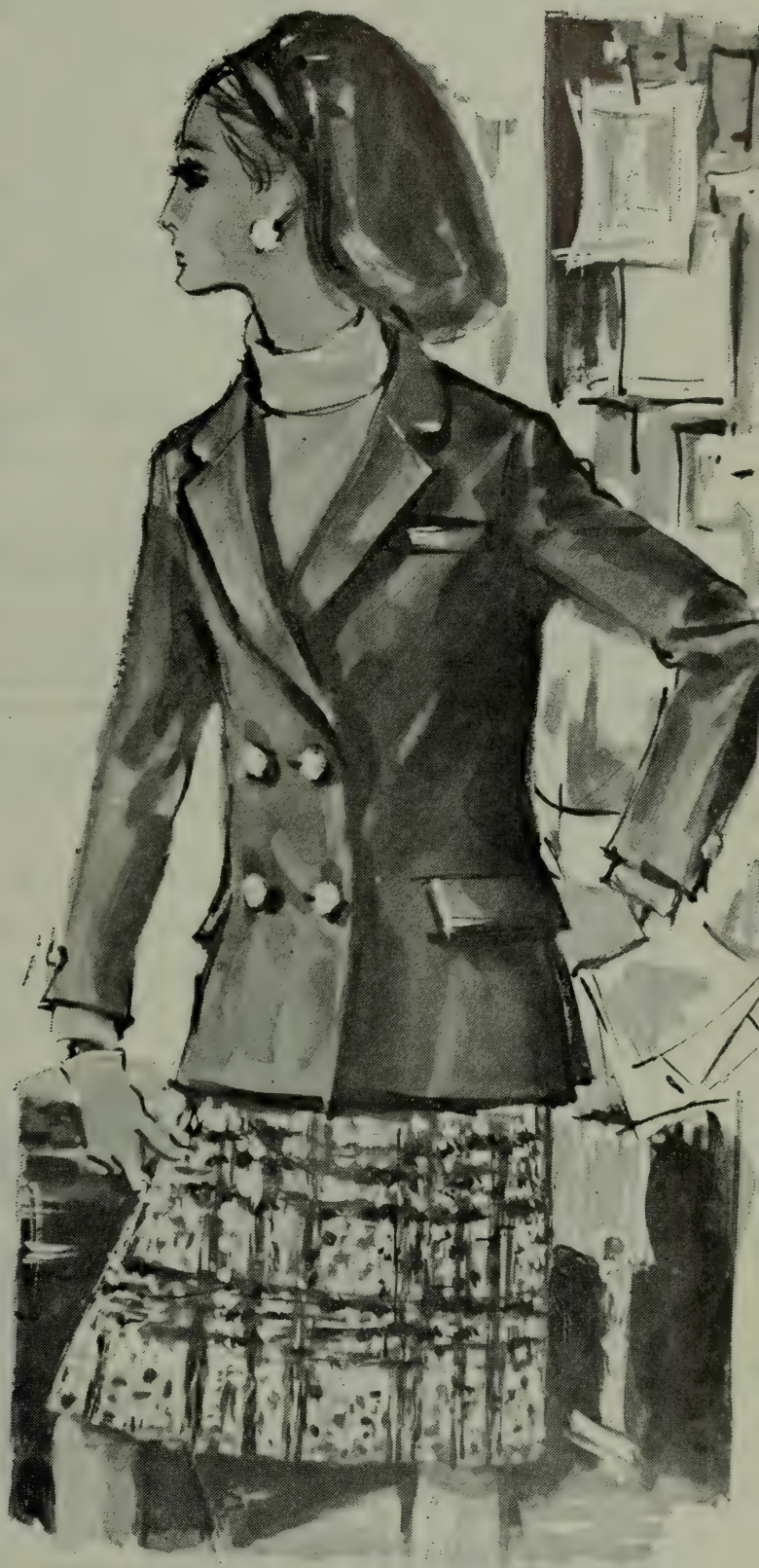


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cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images – he simply called them his own.\* Still, they did harm. A program, once no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed – it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition – sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been after-

\* "Was ——— mir erzählt."



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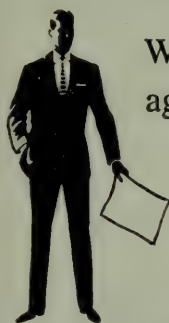


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wards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" — the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkamergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's inten-

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*Bernard Zighera*

**Bernard Zighera**, the Boston Symphony's Principal Harp — who also appears with the Orchestra as piano soloist — celebrates his 40th anniversary with the Boston Symphony in 1966. Born in Paris of a Roumanian father and an

Austrian mother, he won highest honors in both harp and piano at the Conservatoire National de Musique de Paris and played in the Société des Concerts du Conservatoire and the Paris Opera.

Since joining the Boston Symphony in 1926, he has appeared as both piano and harp soloist with the Orchestra and in concerts abroad. In 1936, he founded the Zighera Chamber Orchestra, with which for several seasons he presented a notable series of chamber concerts.

A member of the faculty of the New England Conservatory and the Berkshire Music Center, he is also a member of the French Legion of Honor.

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tions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietzschean philosophy as part of a nature symphony (which

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

He determined that the best acoustical response for the hall would be a reverberation period of 2.31 seconds. And he designed his hall to achieve that measure. People laughed at him. No one could predict from blueprints what the reverberation period would be. But when Symphony Hall opened in 1905, the reverberation period was exactly 2.31 seconds. Professor Sabine's triumph was the birth of modern acoustical science.

An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn*, directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the

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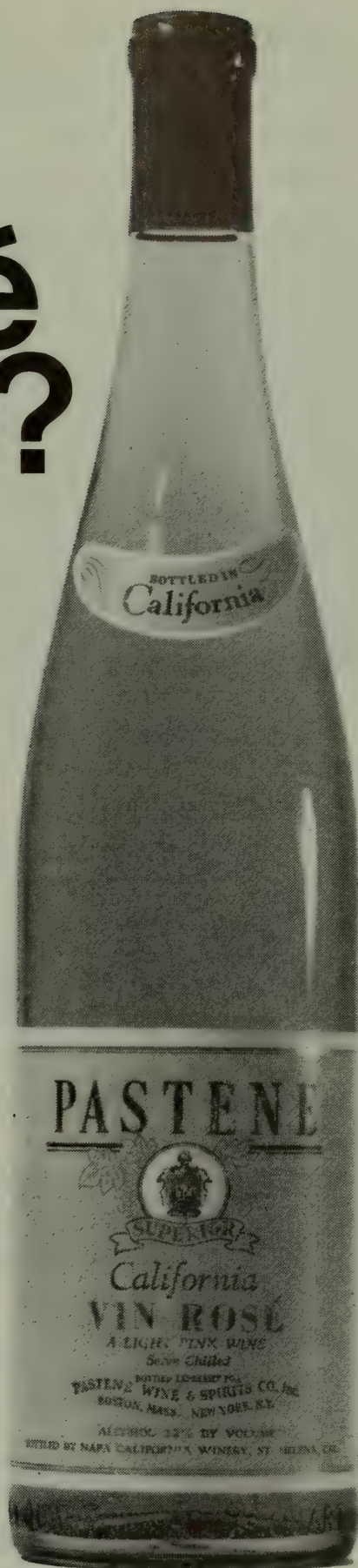
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“master” to make the error of inviting ridicule. He was probably closer to an understanding of Mahler’s maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader’s credulity. Some who are told of Mahler’s exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur*, a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.



The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, “strong

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and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

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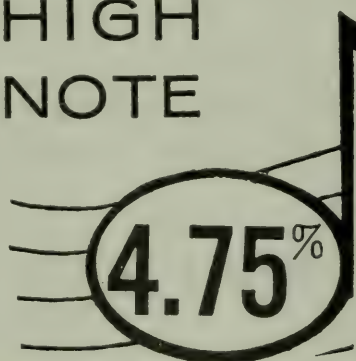
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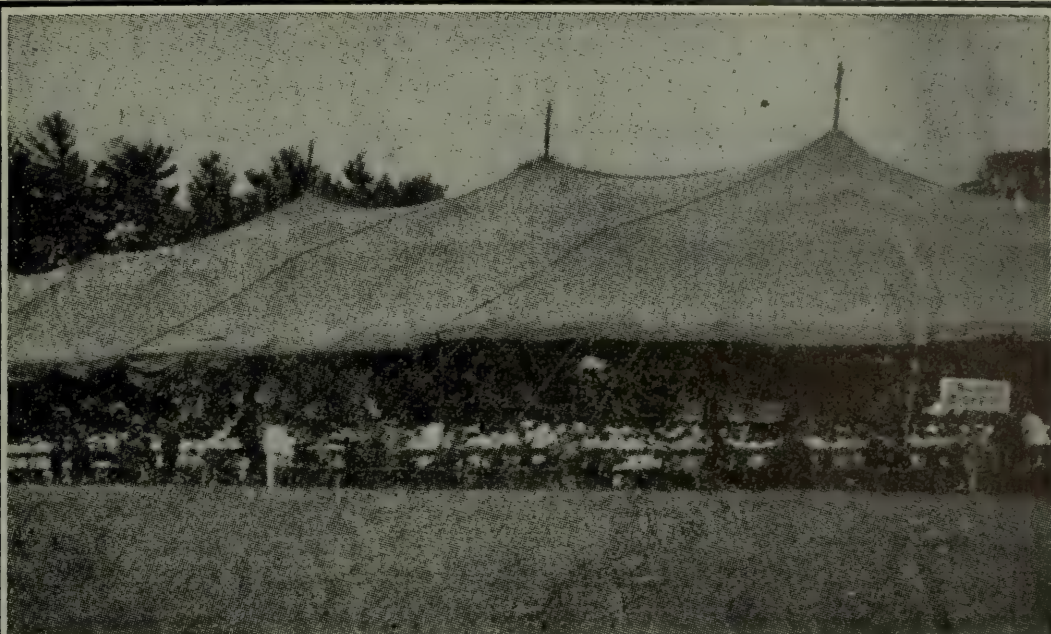
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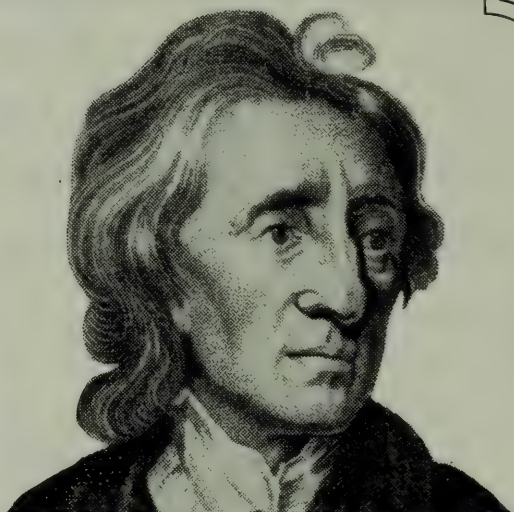


dark moment. These two movements are both lightly rhythmic, one a “*grazioso* — in minuet tempo,” the other “*scherzando comodo*.” In the second, the “minuet” movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, ever-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn*, not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration

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Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).\* After a considerable development (this movement is twice the length of the minuet movement preceding) there is softly introduced the call of a post horn over violin chords. The call is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

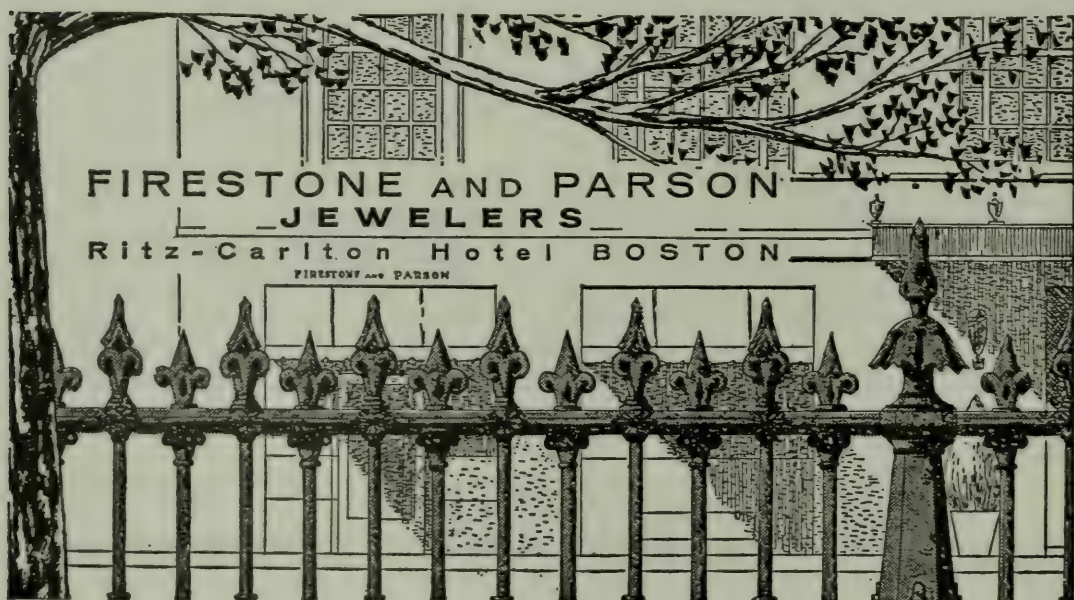
The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's "*Thus Spake Zarathustra*":

O man! Give heed!  
 What does the deep midnight say?  
 I slept!  
 From deepest dream I have awakened!  
 The world is deep!  
 And deeper than the day had thought!  
 Deep,  
 Deep is its woe!  
 Ecstasy, deeper still than grief!  
 Woe speaks: pass on!  
 But all ecstasy seeks eternity!  
 Seeks deep, deep eternity!

*O Mensch! Gib Acht!  
 Was spricht die tiefe Mitternacht?  
 Ich schlief!  
 Aus tiefem Traum bin ich erwacht!  
 Die Welt ist tief!  
 Und tiefer, als der Tag gedacht!  
 Tief  
 Tief is ihr Weh!  
 Lust tiefer noch als Herze Leid!  
 Weh spricht, Vergeh!  
 Doch alle Lust will Ewigkeit!  
 Will tiefe, tiefe Ewigkeit!*

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn*. It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

\* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.





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Ding, dong, ding, dong.  
There were three angels who sang a  
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Joyfully it sounded through Heaven,

They shouted joyfully  
That St. Peter was free of sin,  
And when the Lord Jesus sat at the  
board,

For the last supper with his twelve  
disciples,

The Lord Jesus spoke: what doest thou  
here?

As I behold thee, thou weepst for me!  
And should I not weep, thou merciful  
God?

I have broken the Ten Commandments.  
I go my way with bitter tears.

Thou shalt not weep!

Ah, come, and have mercy on me!

If thou hast broken the Ten Command-  
ments

Fall on thy knees and pray to God!

Love only God in eternity!

So shalt thou know heavenly joys,

The heavenly city was made ready for  
Peter

Through Jesus and all for salvation.

Ding, dong, ding, dong.

*Bimm, bamm, bimm, bamm.*

*Es sangen drei Engel einen süßen  
Gesang;*

*Mit Freuden es selig in dem Himmel  
klang.*

*Sie jauchzten, fröhlich auch dabei,  
Dass Petrus sei von Sünden frei,  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwölf Jungern das Abendmahl*

*ass:*

*Da sprach der Herr Jesus, Was stehst du  
denn hier?*

*Wenn ich dich anseh, so weinest du mir!*

*Und sollt' ich nicht weinen, du gütiger  
Gott?*

*Ich hab' übertreten die zehn Gebot.*

*Ich gehe und weine ja bitterlich.*

*Du sollst ja nicht weinen!*

*Ach komm' und erbarme dich über mich!*

*Hast du denn übertreten die zehn  
Gebot,*

*So fall' auf die Knie und bete zu Gott!  
Liebe nur Gott in alle Zeit!*

*So wirst du erlangen die himmlische  
Freud',*

*Die selige Stadt war Petro bereit't  
Durch Jesum und Allen zur Seligkeit.*

*Bimm, bamm, bimm, bamm, bimm.*



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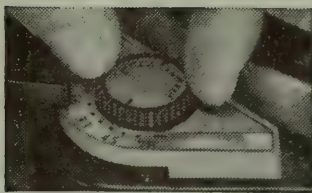
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The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

Mahler's scores attained their high standard of clarity and mastery of intricate sonorities only after trial and error, and as the result of frequent redrafting. We are told that when conducting his own symphonies, Mahler hardly ever refrained from some revision. Unfortunately these revisions do not appear in the original printed scores, and only within the past few years Professor Erwin Ratz has undertaken a completely new edition under the auspices of the International Mahler Society. Up to the present moment his work has not reached the Third Symphony, but Mr. Leinsdorf has been in touch with him and has been told that compared to the other symphonies this particular score has relatively few revisions. These have been indicated on the second edition of the score, which is used at the current performances.

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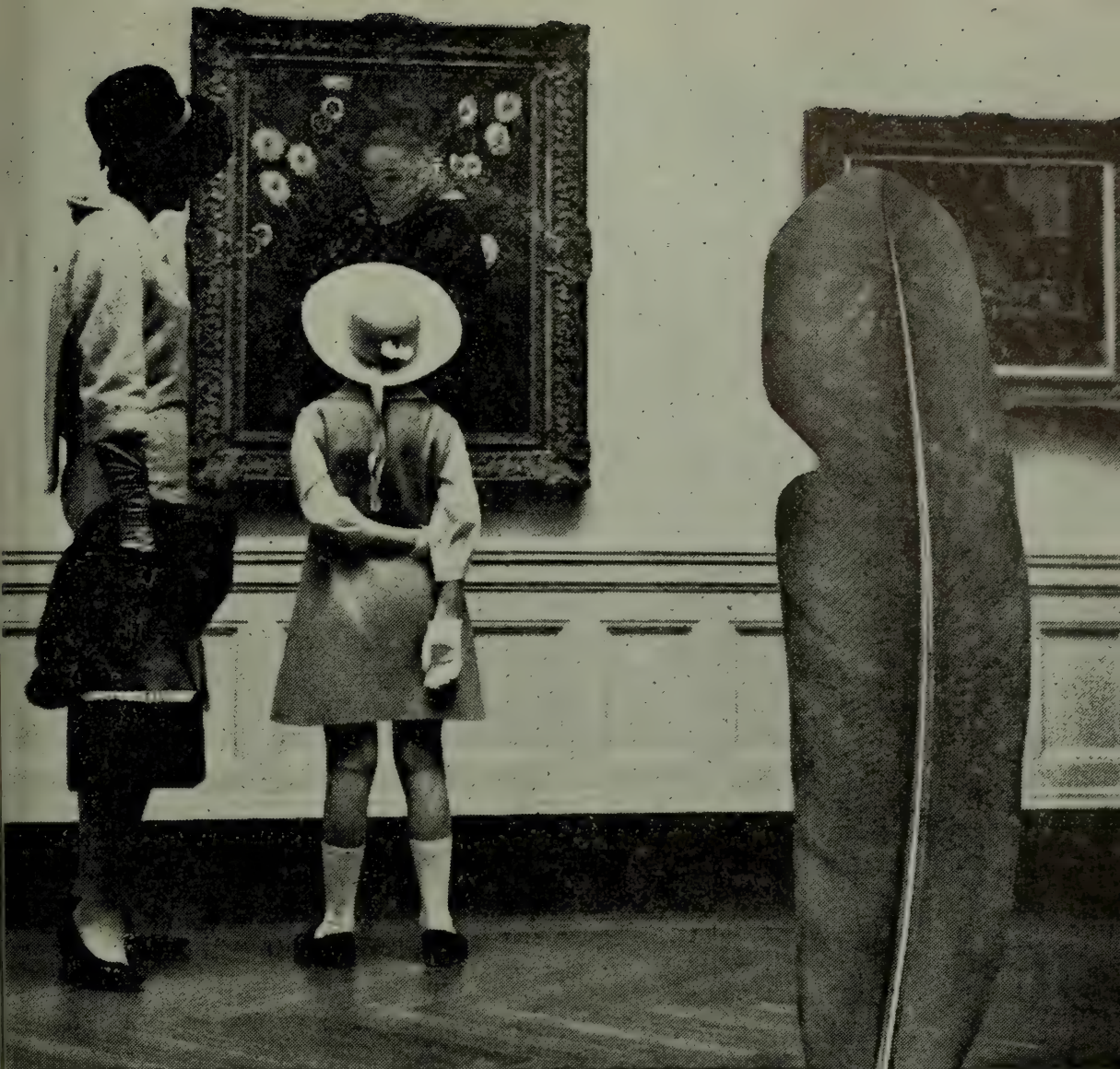
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## ENTR'ACTE

### GUSTAV MAHLER – MIRACLE OF ARTISTIC CREATION

By NEVILLE CARDUS

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**G**USTAV MAHLER died a few weeks before his fifty-first birthday. Between the years 1897 and 1907 he made the Vienna Opera famous throughout the world. As conductor and director his influence and activity were equal to those of Toscanini himself, to say the least. The range and intensity of Mahler's genius might forcibly be brought home if we imagine that Toscanini, besides bestriding his world as conductor, also in his spare time composed ten symphonies (including *Das Lied von der Erde*), with an eleventh unfinished. Moreover, Mahler's lifetime was little more than half the length of Toscanini's. Mahler called himself a summer composer, only in his holidays could he find leisure to make his own music. His symphonies number some forty-four movements: the finale of the Sixth and the first movement of the Third each go beyond the length of a whole symphony by, say, Sibèlius. It is one of the miracles of artistic creation that Mahler could spend so much of his genius in a life span so patheti-

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cally brief; he wore himself to dust. He was a living dynamo. Even in the faded photographs of him we can see the pulse in the veins of his great forehead.

He was a Jew born in the Bohemia of the Austrian Empire of Franz Josef I; and he was born in a shack of a house which had no glass windows. His father, at first a coachman, had social ambitions leading upward to a middle-class elevation, but he got no higher than proprietor of a dubious wine shop. His mother, daughter of a soap manufacturer, was frail, with a limp. Mahler inherited her weak heart and a twitch in his walk. The parents, though their marriage was not a love match, produced twelve children. Five of them died of diphtheria at an early age; another succumbed to heart failure when he was thirteen. Leopoldine, a sister, succumbed at twenty-six to a tumor of the brain; brother Otto committed suicide, and brother Alois fled to America to escape creditors. In such a home, and a home isolated in a land of anti-Semitism, Mahler grew up. A coffin in his infancy must have seemed to him part of the domestic furniture. We need not wonder that in his symphonies there are many recurrent funeral marches, ironic or heartfelt.

His father, for all his human error, had the sense to realize that Gustav was a potential musician. Enough sacrifices were borne to enable Mahler to study at the Vienna Conservatory, where, after the

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manner of his kind, he was brilliant and not always punctual or persistent in his attendance at classes. But he won quick distinction for piano playing and composition. His first important work, *Das klagende Lied*, germ cell of much later Mahlerish evolution, was rejected in the competition for the Beethoven prize. Brahms was one of the judges. The statement has been published that this rejection was the first cause of Mahler's periods of drudgery as a conductor in his formative years, the implication being that had he at once received recognition as a composer much of his energy might have been directed to the right creative direction. It is rash to contemplate whether genius would have prospered better in circumstances immediately more "favorable," as they say. I have never been able to decide in what material way a genius's conditions can be said to be "favorable."

Mahler, forced by the need of means to live, applied himself to conducting. His first engagement in 1880 at Hall, in Upper Austria, was as a sort of handyman — directing musical comedies, cleaning up the orchestra pit and pushing the boss' wife's perambulator about. Seventeen years later he was in charge of the great house on the Opernring — a life appointment, on paper. But Vienna, hunting ground of intrigue, broke him on the old wheel — anti-Semitism, one of the levers or pistons. "I am thrice homeless," he said, "as a native of Bohemia

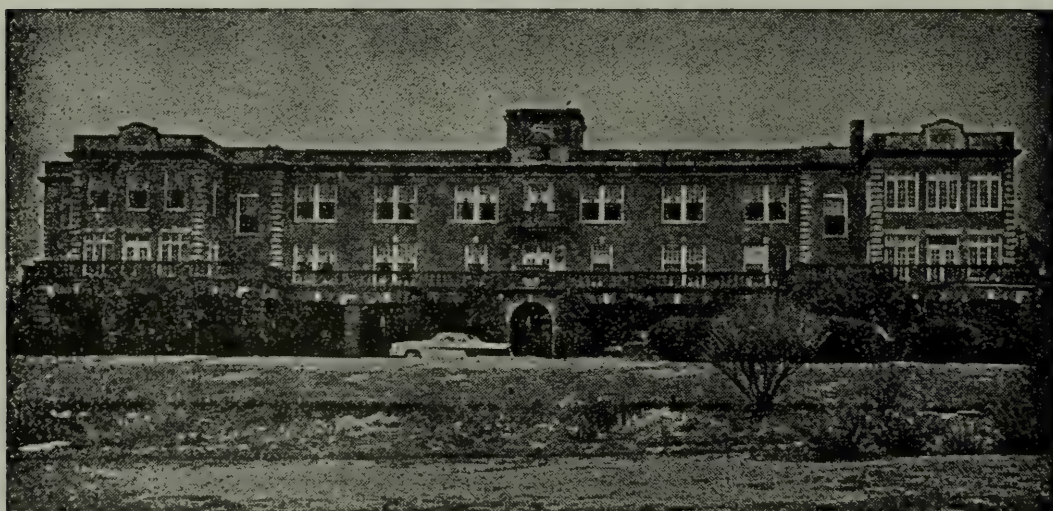
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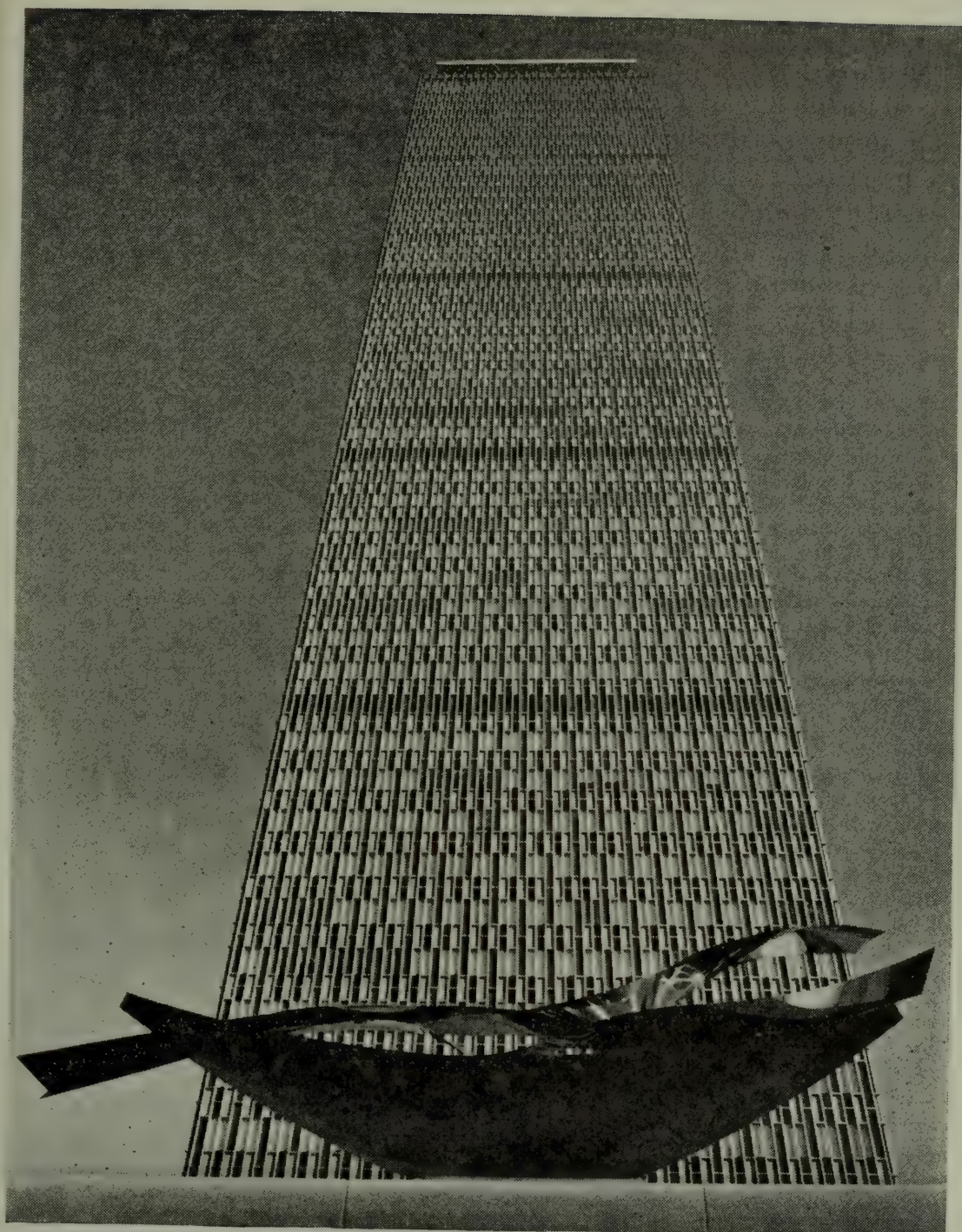
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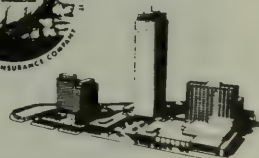


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in Austria, as an Austrian among Germans, and as a Jew throughout the world."

So the picture of a morbid, self-pitying, sentimental Mahler has been put together. Also he has been called a composer of conductors' music, a practiced synthetic music-maker. "Beethoven taking lessons from Mendelssohn, Chabrier giving Bach a helping hand," was Romain Rolland's description of Mahler's output, perhaps the most wrong-headed musical judgment ever made. For Mahler's music is, whatever else it is not, entirely and pervasively personal. The tone is so unmistakably Mahlerish that I have known listeners to feel quite sick at the sound of it. Mahler is still thought of as sometimes sugary, and, to use the right but untranslatable word, as a composer who often lapsed into *Schmalz*. The Mahler paradox is that he wrote tunes that can droop or quiver with self-indulgent sentiment, wrung out in portamento or appoggiatura; but also he was often a composer of hard bony counterpoint.

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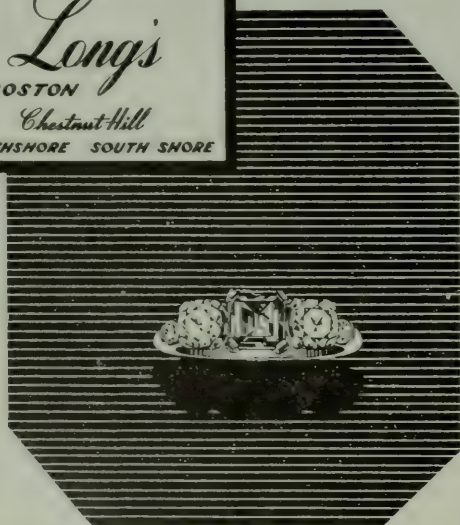
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demio polyphony. He was a man of mixed psychological tensions; consequently his music is a mass of tensions. Seldom can he relax into a long submissive adagio; the Mahler strain is sure to come — in an upward urge on a rising third, followed by an almost supplicatory leap to a high string-level, where grip or footing is obtained only by a convulsive *gruppetto* or “shake.” He exposes his nerves in his symphonies. He was never complacent in a period which witnessed the rise and triumph of the middle classes, the bourgeois. *Schmalz* or none, there is little fat on the Mahler orchestral bones; he did not, like all his German and Austrian contemporaries, wallow in instrumental sonorities for their own round comfortable sake; he seldom doubles his instrumental parts. His orchestration is never thickly and unctuously laid on. It is highly intersticed; there is a certain transparency in it. Sometimes we listen as though the music were under a kind of tonal X-ray; we almost see the brain of Mahler at work.

And a great brain it was — which statement emphasizes the Mahler paradox. For he could fall into sudden fits of orchestral epilepsy, as in the sudden frenzy of the second section of the first movement of the Fifth Symphony marked *Stürmisch bewegt* (stormily agitated). He was of his period in his use of vast orchestral forces, symbol of the nineteenth-century obsession with expansion. Yet he is frequently at

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his best and most realized while filling a comparatively small canvas, as in the Fourth Symphony and in the ingratiating *Nachtmusik* of the Seventh. With one breath Mahler announced that when he conceived a composition he always arrived at a point where he was obliged to use words as the bearers of his musical ideas. In the next breath he declared, when asked what was his religion: "I am a musician." He would publish a "program," a description or explanation in poetic and verbal terms of his symphonies, then withdraw it. The images or ideas capable of being expressed or suggested by words served Mahler as the scaffolding for the building of the symphonic edifice; but once it was up the scaffolding could be removed. "My music," he said, "arrives at a program as its last clarification, whereas in the case of Strauss the program already exists as a given task."

No direct description of events and incidents of the external world is to be found in Mahler. The cuckoo heard in the First Symphony sings the interval of a fourth; all other and realistic cuckoos in music prefer the onomatopoeic third. The hammer-blows felling the "hero" in the finale of the Sixth Symphony are tone symbols, not graphic in the manner of the rope on which Till Eulenspiegel wriggles. Mahler

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as a young man absorbed the *Wunderhorn* anthology of German folklore redolent of forsaken lovers long since dead, of nocturnal marchings and ghostly armies, of sweethearts' teasings and mockery; folk poems of sentiment and irony. But before he had come across the anthology, the needs of his imagination had anticipated the *Wunderhorn* world. He himself wrote the verses to his cycle *Lieder eines fahrenden Gesellen*, the spirit and atmosphere of which are akin to the *Wunderhorn* poetry. Mahler quoted here and there in his symphonies from the music he set to the *Wunderhorn* poetry, and also from his *Gesellen* cycle. But as soon as a song refrain enters his symphonies it is rendered symphonic; that is to say, it becomes not a lyrical, independent entity, but subject to symphonic treatment. We must listen to it as a tone symbol exactly as we listen to Schubert's *Death and the Maiden* quotation after it has been transformed to the stuff and style of chamber music. It is quite wrong-headed to argue that Mahler's symphonies are any less symphonic because now and again he remembers and echoes a phrase originally inspired by words. But the fact that he does quote or echo at all is proof that the theme is intended as symbolic, while simultaneously serving a primarily symphonic purpose.

"The most important part of music is not in the notes," he main-

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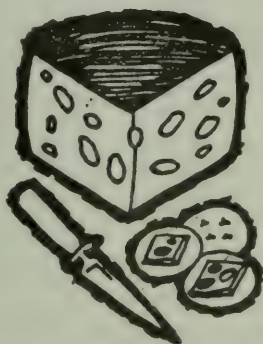
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tained. Also he believed that “one does not compose — one is composed” (*Man komponiert nicht; man wird komponiert*). There was a dichotomy in him, a split personality. He was often classical in his forms and techniques. The finale of the Fifth Symphony is a masterful expansion of the rondo style. As I have suggested, his music is frequently severely polyphonic. “There is no harmony, only counterpoint” was another of his pronouncements. Yet musicians who have listened to Mahler with only one ear have dismissed him as a romantic attitudinizer run to seed, banal and — of course — a purveyor of *Schmalz*. Moreover, they have found evidence enough in his symphonies to support the indictment. He was romantic to the verge of sentimentality as he emerged from the nature world of *Wunderhorn* and looked back achingly on his youth.

We can, of course, overdo the pathological side of Mahler criticism. Of his ten completed symphonies eight end on a confident or triumphant, or rebelliously striving, not to say brassy, note. The finale of the First is a young man’s heroic gesture; the Second choirs and blares the glory of resurrection; the Third hymns the glory of nature and loving kindness; the Fourth chants the paradise of child and peasant; the Fifth and Seventh dance to a Dionysian apotheosis; the Eighth rings the bells and exudes the incense of a Roman Catholic everlast-

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*Sunday afternoon, February 19*

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Further information on the above series of concerts may be obtained from the offices of the Boston University Celebrity Series, 535 Boylston Street, KEnmore 6-6037.



ingness. Even *The Song of the Earth* does not sink in a twilight of pessimism, but sings of the green earth that will blossom always. Only the Sixth closes tragically or pessimistically.

True that Mahler's victories are mostly won by some desperate effort, with batteries of brass and timpani thrusting back the hordes of self-doubt; for deep down in him there was an inferiority complex. He could not leave a note to our imagination. The length of his symphonies is not a consequence of the nineteenth-century relish of prolixity and size — though he was definitely a composer of his period in his excesses of duration and weight of tone. Mahler filled the classical forms only to enlarge them. His expositions are more than twofold in thematic groups; he needs space to develop and to hammer things out. His recapitulations are not merely restatements, plus a coda. Themes in Mahler breed like pond life.

Mahler prophesied that fifty years would need to pass before his



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music was understood. Still is he not grasped in his mixed elements. Still is he written about too much on the strength of his autobiographically "expressive" side. Mahler certainly composed mainly to give account of himself not so much to God as to Mahler (though essentially he was a religious searcher). But also he was — and first of all for our considerations as musicians — an artist occupied with the shaping of music. He tried to make symphonic movements organically connected. He enlarged, as I say, the divisions, subtilized the patterns. Though he calls for large-sized orchestras, he seldom leaves an instrument with nothing to do but "double" another part. Obviously the composer who argued that there is no harmony except as a by-product of counterpoint was not likely to thicken his orchestration by broad-terraced sonorities. Mahler falls victim often enough to temptation presented by his forces of brass and timpani. (Alma Mahler once reproached him by saying, "You have written a symphony for timpani.") In these moments of tonal and dynamic excess, Mahler is not exhibiting himself rhetorically, or pandering to the multitude's worship of noise and size. The explosion, the tumult and vehement outburst in every part of the orchestra, are a sign of failing conception, even of the

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Mahler inner frustration. He hoped to create out of the comprehensive technique at his disposal the world and the anchorage he could not find outside music. The fury is not all sounding brass and kettledrum; it signifies — and is expressed with a concentration which wastes not an ounce of tone — the daemonic side of Mahler, the aggressive and despotic side. It is only the ignorant view of Mahler that presents him as perpetually self-pitying, soft with *Schwärmerei* and *Sehnsucht*. He had two souls dwelling within him — Faustian and Mephistophelean. No composer of the nineteenth century is more hard-boned in his harmony than Mahler as he wrestles with beasts.

Every instrumentalist in Mahler at his maturest needs to be a soloist. He demands from his trumpets almost the flexibility of strings. The E-flat clarinet is endowed with a sarcastic grimacing independence it had never boasted before. The harp, usually called in for decorative or celestial purposes, is enriched by Mahler by deep-toned powers of evocation. The timpani are sometimes almost theatrically important. He changes the orchestra's instruments into *dramatis personae*, so to say; each is an apparently free-willed factor in the symphonic and expressive arguments. The Mahler dynamic insists on this soloist vir-

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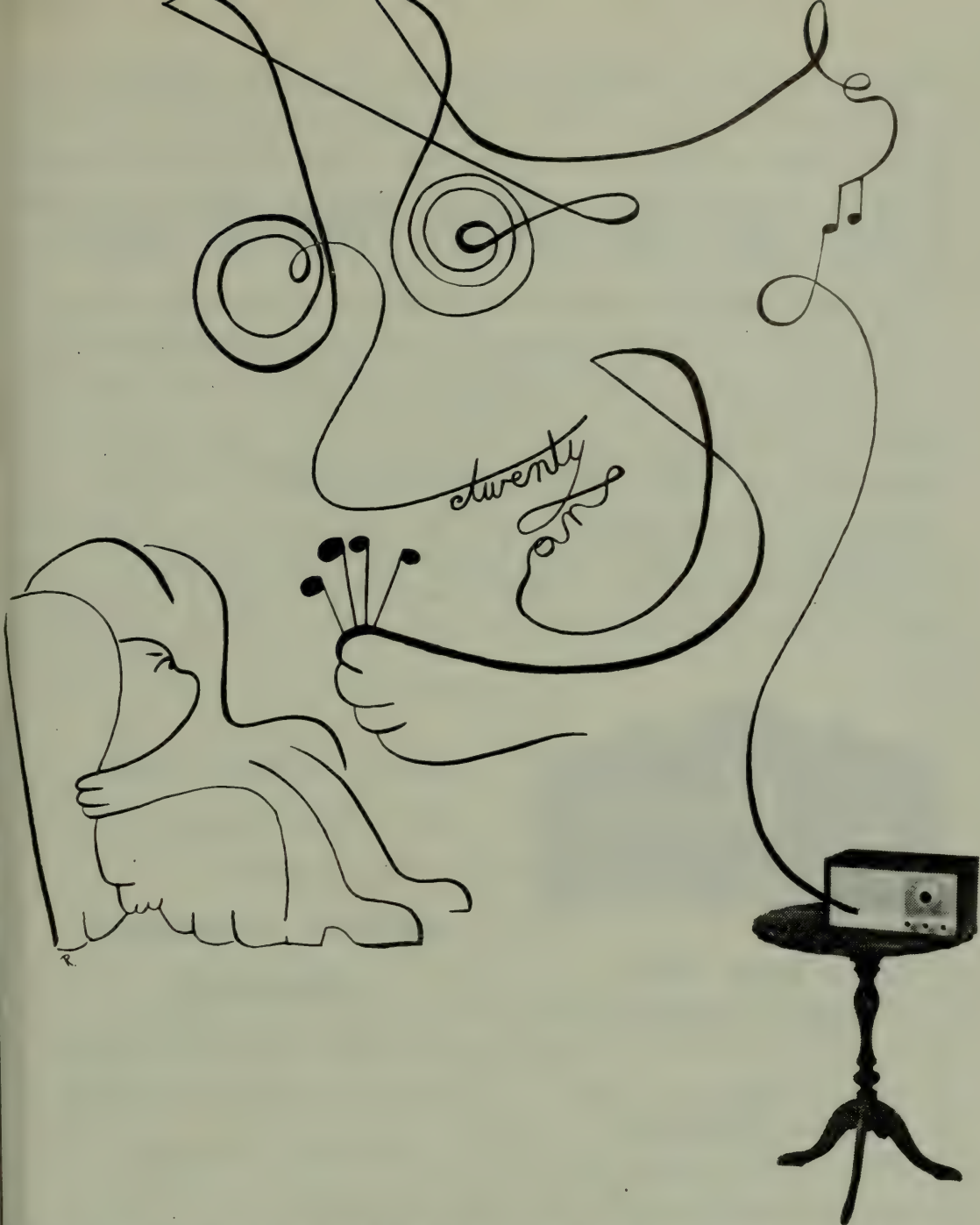
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tuosity. The scores are heavily "hairpinned," ordering sudden changes of tone pressure. Within a few bars we find the signs <>. Mahler's profuse marks of instruction, again, hint of the inferiority complex. Every known instruction to orchestral players is plastered over the scores, all except "Smoking forbidden." No Mahler orchestra has room for "back desks."

"So closely bound up is the act of creation in me with all my experience that when my mind and spirit are at rest I can compose nothing." This was his artistic credo; and the failure of a fair portion of his output was his inability to subdue Mahler the restless exploring man to Mahler the composer. In his developments he seems often to be improvising; he is not "recollecting in tranquility." To use his own phrase, he is not composing — he is being composed. But it is by and through his music that he finds himself and shows himself to us. So we must give the most concentrated musical attention to him; for he does not address the wandering ear, the ear that waits for the melody



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22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
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4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)

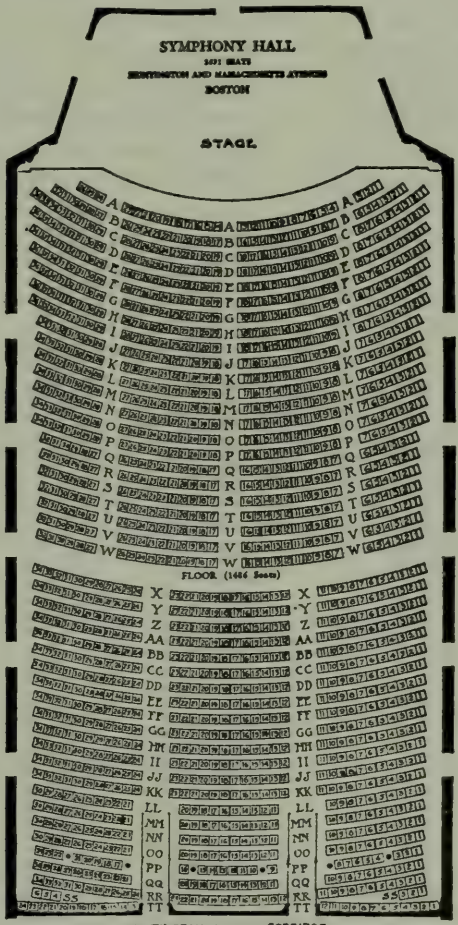
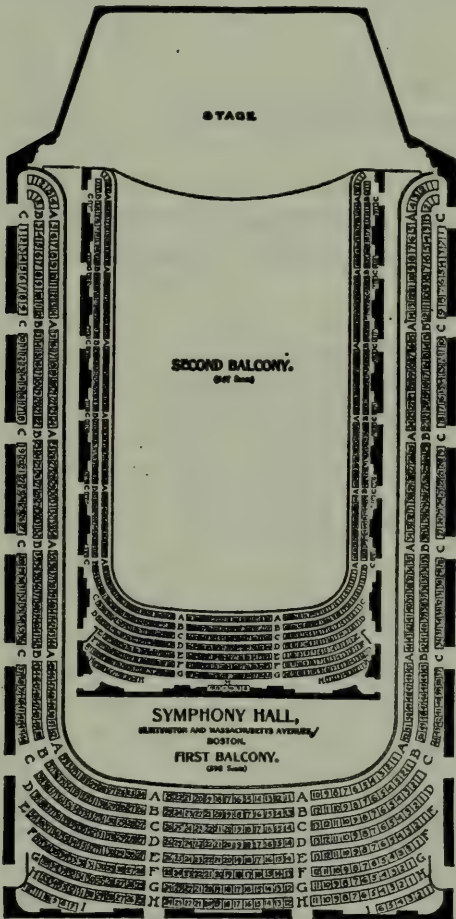
and loses grip on the symphonic argument. A Mahler development is not a simple case of statement — counter-statement, with changes rung on them foreseeable by the ordinarily well-trained symphonic listener. A recapitulation of Mahler does not formally recapitulate. His command of the symphonic technique and its syntax was comprehensive; his intellect as musician was as sharp as his imagination was intense.

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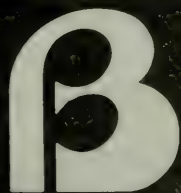
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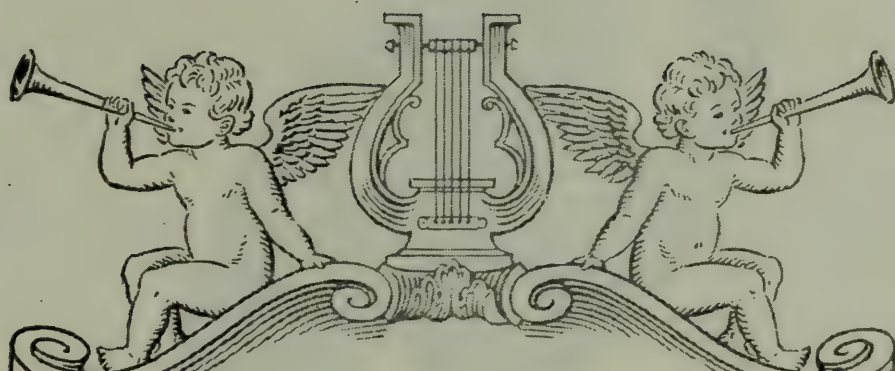


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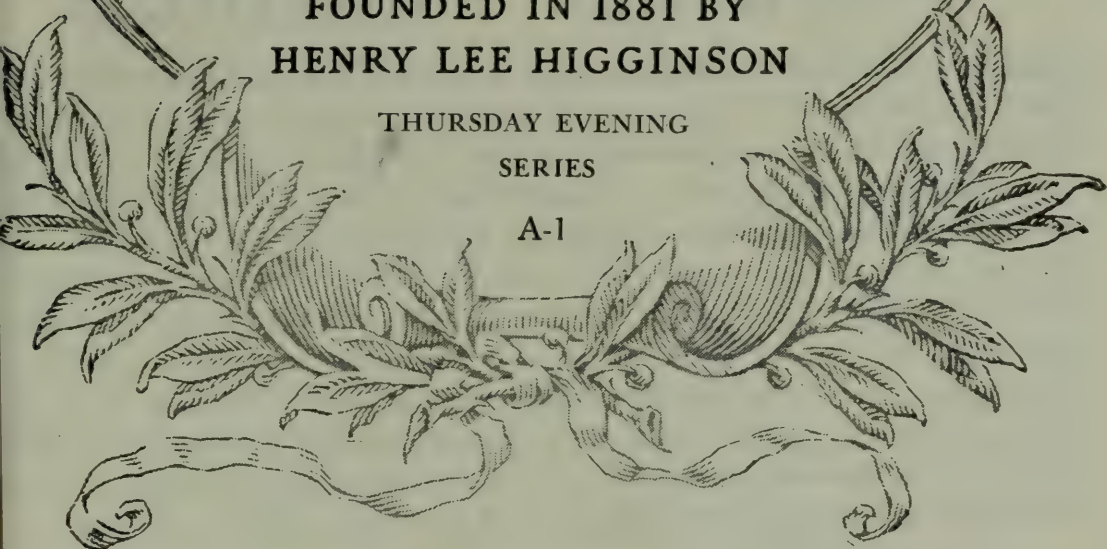


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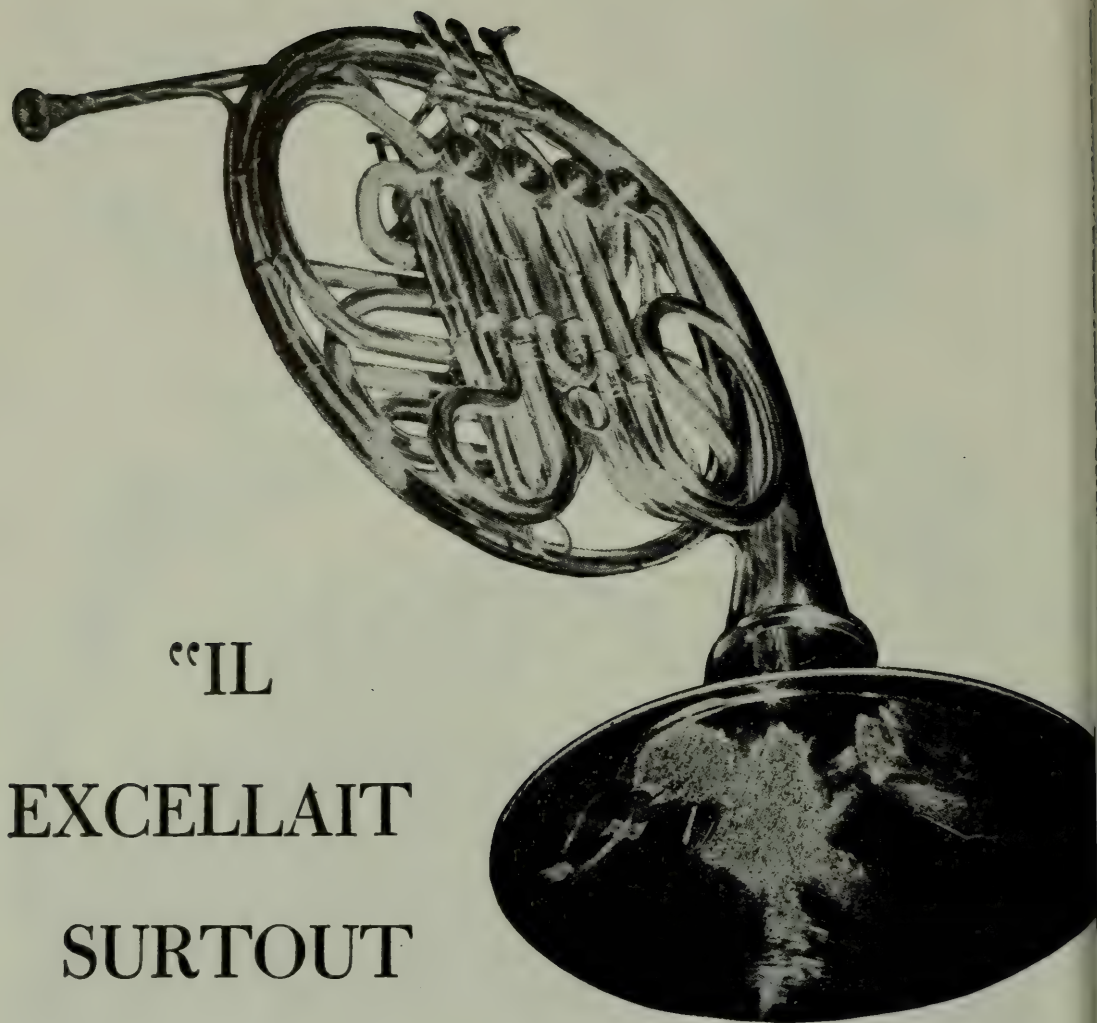
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**Berg: Le Vin**  
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(By Neville Cardus) . . . 34

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## EXHIBITION

The exhibition of paintings on view at the Gallery is by members of the New Hampshire Art Association.



## THE SOLOIST

**SHIRLEY VERRETT** was born of musical parents in New Orleans and grew up in California. She began singing at the age of six. Her formal training was with Anna Fitziu in Hollywood and Marian Szekely-Freschl at the Juillard School. Her numerous awards have included the Marian Anderson Award, the John Hay Whitney Foundation Grant, a Ford Foundation Opera Fellowship and a Berkshire Music Center Opera Scholarship. Her operatic career has centered on the title role of *Armen*, which she has sung in Spoleto, Moscow, Lewisohn Stadium, Hollywood Bowl, Montreal, and with the New York City Opera. She will also sing this role in December at *La Scala*.

Miss Verrett has appeared with the orchestras of New York, Philadelphia, Pittsburgh, Minneapolis, Chicago and Los Angeles. Her first concert performances with the Boston Symphony Orchestra were in March, 1965.



## RICHARD C. PAINE

The Boston Symphony Orchestra's weekend concerts, the opening programs of the Eighty-sixth Season, were dedicated to the memory of Richard C. Paine. For a period of twenty years Mr. Paine served the Orchestra as its treasurer until his retirement from that position at the beginning of the past season. He continued as a Trustee Emeritus until his death on May 10, 1966.

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Through sage investment and the encouragement of bequests during Mr. Paine's tenure as Treasurer, the Orchestra's endowment and general funds increased fivefold. Several years ago he was instrumental in bringing into existence a retirement plan for the non-playing staff of the Orchestra. In addition he served as Director and Treasurer of the Boston Symphony Pension Institution.

At their meeting on May 18, 1966 the Trustees of the Orchestra adopted the following resolution:

Richard C. Paine was elected a Trustee of the Boston Symphony Orchestra in 1936 and became Treasurer in 1945. His interest and delight in the Orchestra were deep, his counsel wise, and his generosity very large. He will be long remembered and greatly missed.



#### A RETIREMENT

After forty-eight years of devoted service to the Boston Symphony Orchestra John N. Burk has retired.

John Burk came to the Orchestra in 1918, immediately after the armistice of World War I. He was born in San Jose, California; graduated from Harvard College in 1916; was for a while Assistant to H. T. Parker on the *Boston Transcript*. Soon afterward he came to Symphony Hall, where his duties were those of Publicity Director. In 1934, on the death of Philip Hale, he became Program Annotator and Editor. For more than thirty years his program notes have attained national esteem for their accuracy, thoughtfulness and style.

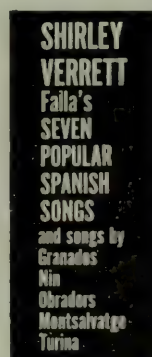
During the years he has written several important books on musical matters, among them *Mozart and His Music*, a biography of Clara Schumann and *The Life and Works of Beethoven*. In addition he edited the Burrell collection of Wagner letters. His presence here in Symphony Hall will be greatly missed because of his personal charm and modesty. We will continue to utilize many of his previous articles, which remain perfect examples of program annotation.

Mr. Donald T. Gammons, who has been a member of the Program Office since 1957, will act as Program Editor.



## Shirley Verrett

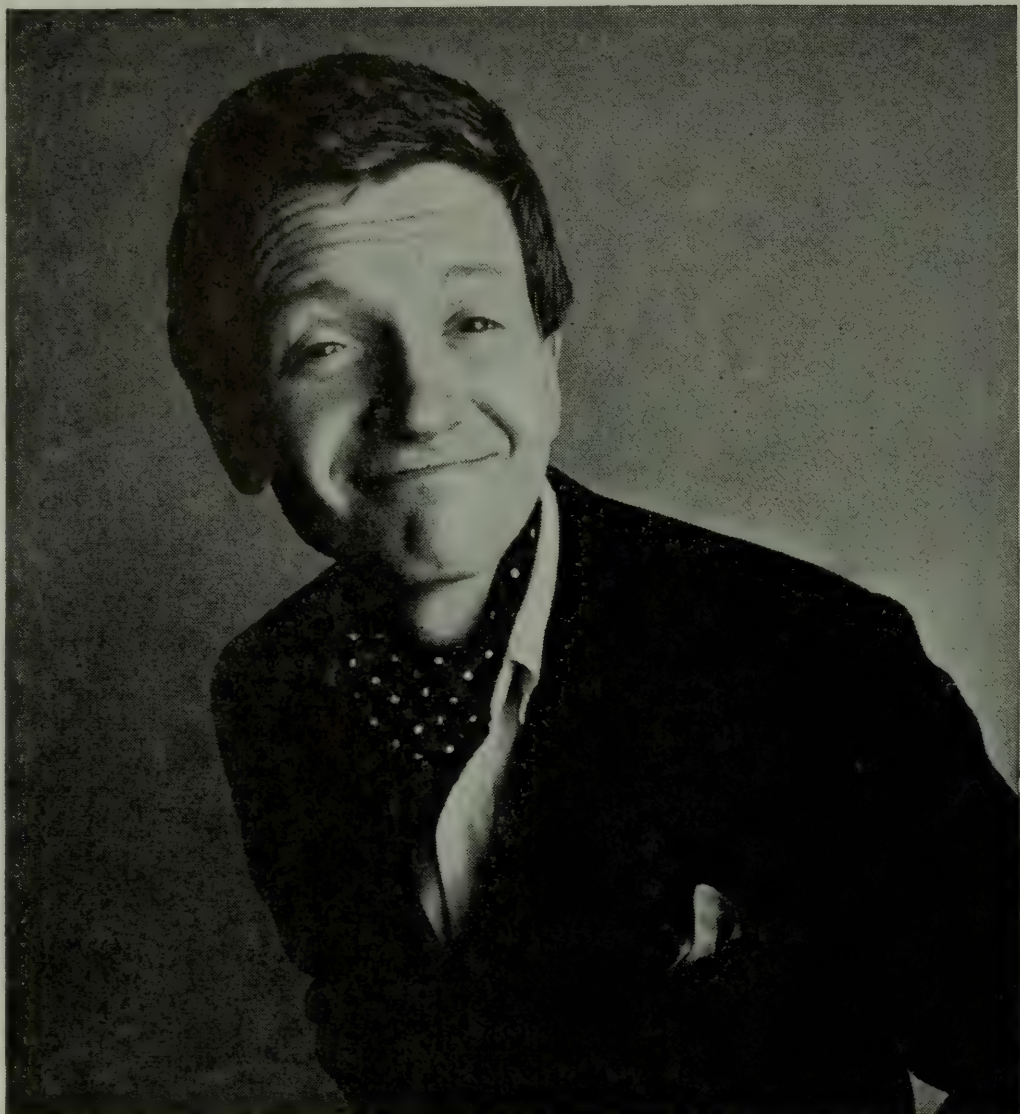
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MAHLER .....Symphony No. 3, in D minor, with  
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I. Kräftig, entschieden (Vigorous, decisive)

### INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

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IV. Sehr langsam, misterioso (Slow, mysterious)  
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V. Lustig in Tempo und keck im Ausdruck  
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## SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19-20, 1943. The first complete performance of the Symphony in Boston was conducted by Mr. Burgin at the concerts of January 19-20, 1962.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns and post horn, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement and likewise a chorus of boys' and women's voices in the fifth.

*The following note was written by John N. Burk.*

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been pro-

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duced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzsche's "*Zarathustra*," in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval "*Des Knaben Wunderhorn*." Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristic traits.

When Mahler had composed his Third Symphony he had become



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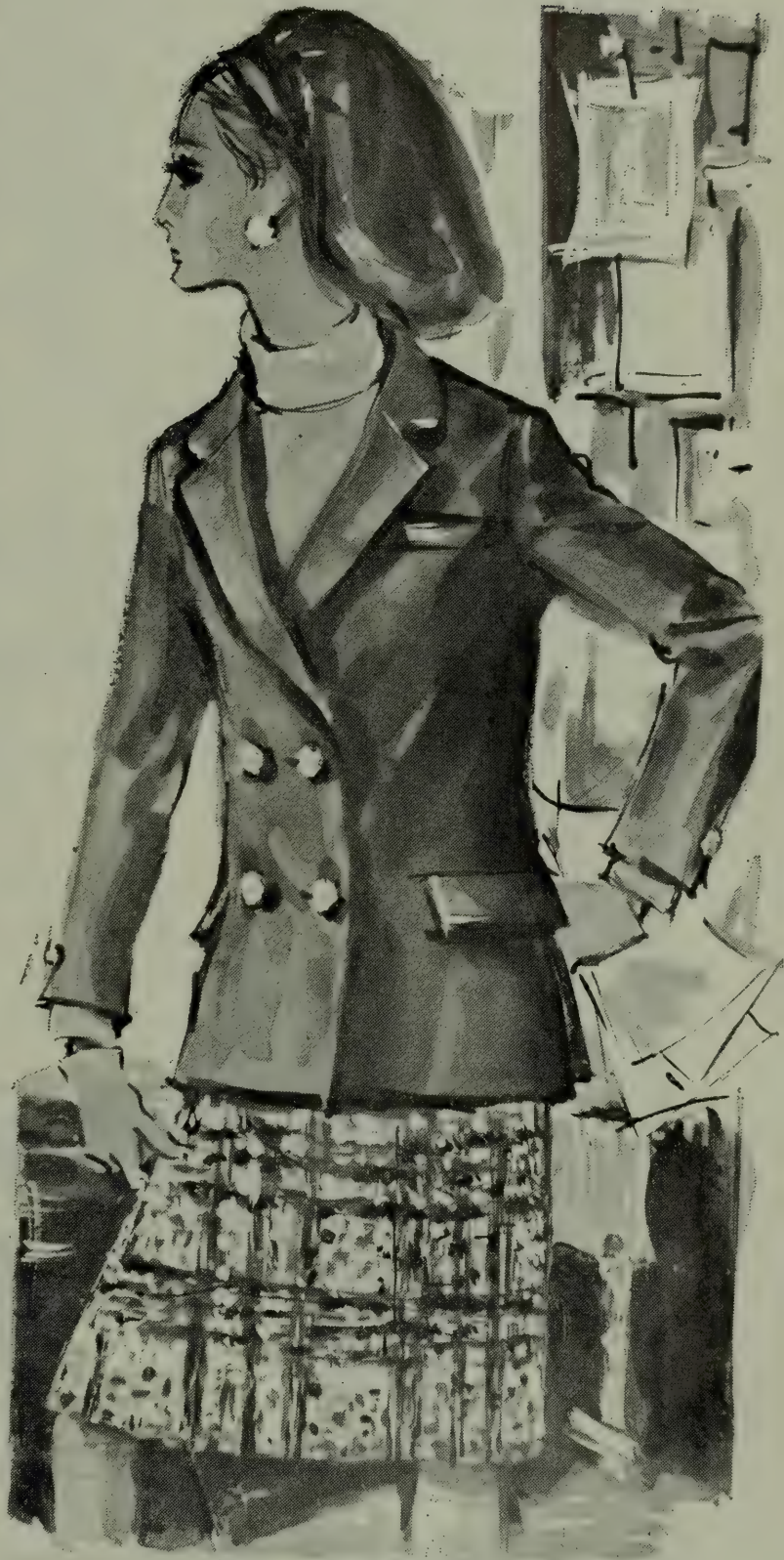


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cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images – he simply called them his own.\* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed – it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition – sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been after-

\* "*Was ——— mir erzählt.*"



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wards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" — the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkamergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's inten-

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*Bernard Zighera*

**Bernard Zighera**, the Boston Symphony's Principal Harp — who also appears with the Orchestra as piano soloist — celebrates his 40th anniversary with the Boston Symphony in 1966. Born in Paris of a Roumanian father and an Austrian mother, he won highest honors in both harp and piano at the Conservatoire National de Musique de Paris and played in the Société des Concerts du Conservatoire and the Paris Opera.



Photograph by Arthur Griffin

Since joining the Boston Symphony in 1926, he has appeared as both piano and harp soloist with the Orchestra and in concerts abroad. In 1936, he founded the Zighera Chamber Orchestra, with which for several seasons he presented a notable series of chamber concerts.

A member of the faculty of the New England Conservatory and the Berkshire Music Center, he is also a member of the French Legion of Honor.

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tions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietzschean philosophy as part of a nature symphony (which

---

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this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn*, directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the

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“master” to make the error of inviting ridicule. He was probably closer to an understanding of Mahler’s maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader’s credulity. Some who are told of Mahler’s exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur*, a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.



The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, “strong

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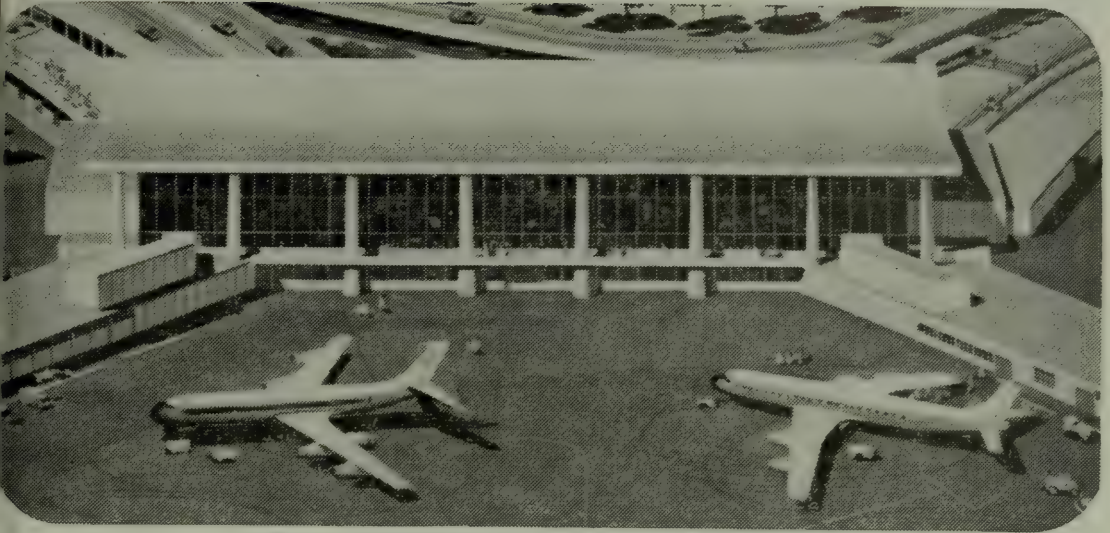
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and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

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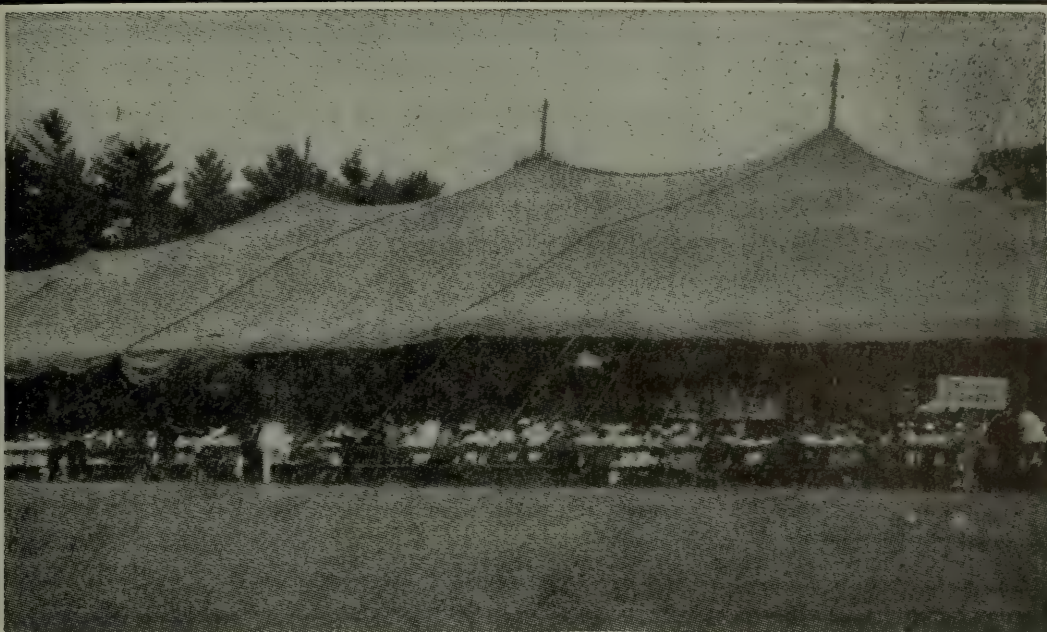
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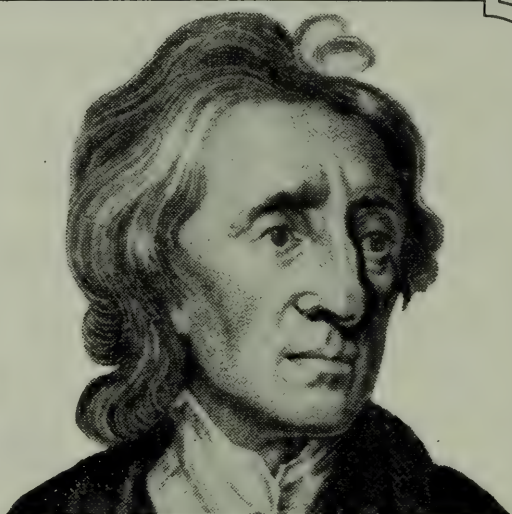


dark moment. These two movements are both lightly rhythmic, one a "grazioso — in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, ever-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn*, not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration

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Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).<sup>\*</sup> After a considerable development (this movement is twice the length of the minuet movement preceding) there is softly introduced the call of a post horn over violin chords. The call is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's "*Thus Spake Zarathustra*":

O man! Give heed!  
 What does the deep midnight say?  
 I slept!  
 From deepest dream I have awakened!  
 The world is deep!  
 And deeper than the day had thought!  
 Deep,  
 Deep is its woe!  
 Ecstasy, deeper still than grief!  
 Woe speaks: pass on!  
 But all ecstasy seeks eternity!  
 Seeks deep, deep eternity!

*O Mensch! Gib Acht!  
 Was spricht die tiefe Mitternacht?  
 Ich schlief!  
 Aus tiefem Traum bin ich erwacht!  
 Die Welt ist tief!  
 Und tiefer, als der Tag gedacht!  
 Tief  
 Tief ist ihr Weh!  
 Lust tiefer noch als Herze Leid!  
 Weh spricht, Vergeh!  
 Doch alle Lust will Ewigkeit!  
 Will tiefe, tiefe Ewigkeit!*

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn*. It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

<sup>\*</sup> It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.





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There were three angels who sang a  
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Joyfully it sounded through Heaven,

They shouted joyfully  
That St. Peter was free of sin,  
And when the Lord Jesus sat at the  
board,  
For the last supper with his twelve  
disciples,  
The Lord Jesus spoke: what doest thou  
here?

As I behold thee, thou weepst for me!  
And should I not weep, thou merciful  
God?

I have broken the Ten Commandments.  
I go my way with bitter tears.  
Thou shalt not weep!  
Ah, come, and have mercy on me!

If thou hast broken the Ten Command-  
ments

Fall on thy knees and pray to God!  
Love only God in eternity!

So shalt thou know heavenly joys,  
The heavenly city was made ready for  
Peter

Through Jesus and all for salvation.  
Ding, dong, ding, dong.

*Bimm, bamm, bimm, bamm.*  
*Es sungen drei Engel einen süßen*  
*Gesang;*

*Mit Freuden es selig in dem Himmel*  
*klang,*

*Sie jauchzten, fröhlich auch dabei,*  
*Dass Petrus sei von Sünden frei,*  
*Und als der Herr Jesus zu Tische sass,*  
*Mit seinen zwölf Jungern das Abendmahl*  
*ass:*

*Da sprach der Herr Jesus, Was stehst du*  
*denn hier?*

*Wenn ich dich anseh, so weinest du mir!*

*Und sollt' ich nicht weinen, du gütiger*  
*Gott?*

*Ich hab' übertreten die zehn Gebot.*

*Ich gehe und weine ja bitterlich.*

*Du sollst ja nicht weinen!*

*Ach komm' und erbarme dich über mich!*

*Hast du denn übertreten die zehen*  
*Gebot,*

*So fall' auf die Knie und bete zu Gott!*

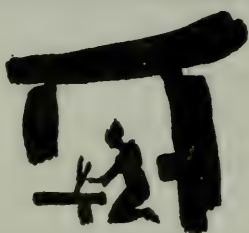
*Liebe nur Gott in alle Zeit!*

*So wirst du erlangen die himmlische*  
*Freud',*

*Die selige Stadt war Petro bereit't*

*Durch Jesum und Allen zur Seligkeit.*

*Bimm, bamm, bimm, bamm, bimm.*



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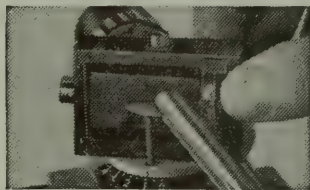
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The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

Mahler's scores attained their high standard of clarity and mastery of intricate sonorities only after trial and error, and as the result of frequent redrafting. We are told that when conducting his own symphonies, Mahler hardly ever refrained from some revision. Unfortunately these revisions do not appear in the original printed scores, and only within the past few years Professor Erwin Ratz has undertaken a completely new edition under the auspices of the International Mahler Society. Up to the present moment his work has not reached the Third Symphony, but Mr. Leinsdorf has been in touch with him and has been told that compared to the other symphonies this particular score has relatively few revisions. These have been indicated on the second edition of the score, which is used at the current performances.

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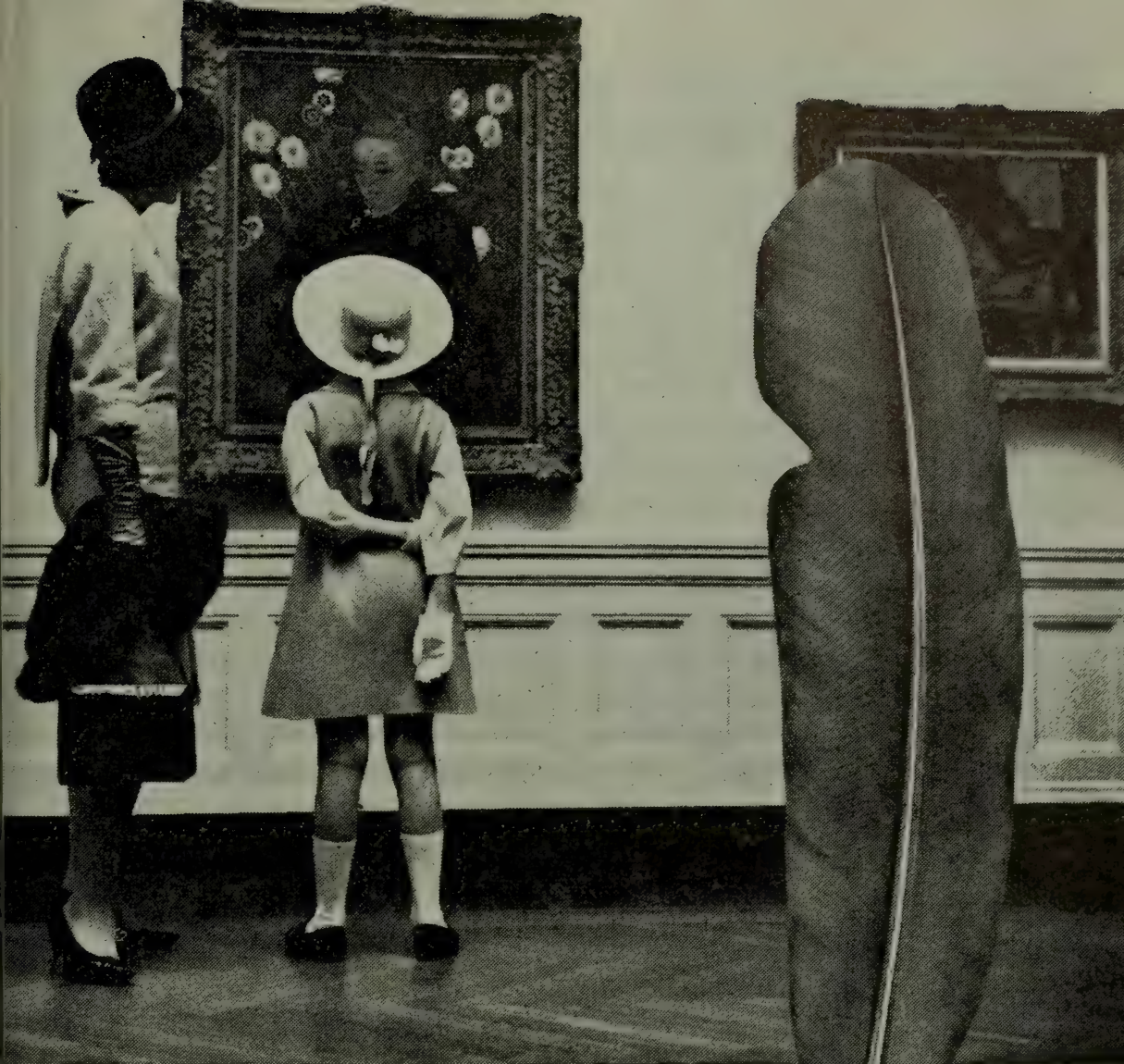
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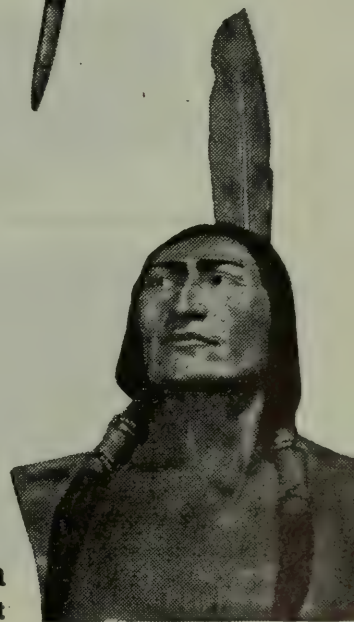
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## ENTR'ACTE

### GUSTAV MAHLER – MIRACLE OF ARTISTIC CREATION

By NEVILLE CARDUS

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**G**USTAV MAHLER died a few weeks before his fifty-first birthday. Between the years 1897 and 1907 he made the Vienna Opera famous throughout the world. As conductor and director his influence and activity were equal to those of Toscanini himself, to say the least. The range and intensity of Mahler's genius might forcibly be brought home if we imagine that Toscanini, besides bestriding his world as conductor, also in his spare time composed ten symphonies (including *Das Lied von der Erde*), with an eleventh unfinished. Moreover, Mahler's lifetime was little more than half the length of Toscanini's. Mahler called himself a summer composer, only in his holidays could he find leisure to make his own music. His symphonies number some forty-four movements: the finale of the Sixth and the first movement of the Third each go beyond the length of a whole symphony by, say, Sibelius. It is one of the miracles of artistic creation that Mahler could spend so much of his genius in a life span so patheti-

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cally brief; he wore himself to dust. He was a living dynamo. Even in the faded photographs of him we can see the pulse in the veins of his great forehead.

He was a Jew born in the Bohemia of the Austrian Empire of Franz Josef I; and he was born in a shack of a house which had no glass windows. His father, at first a coachman, had social ambitions leading upward to a middle-class elevation, but he got no higher than proprietor of a dubious wine shop. His mother, daughter of a soap manufacturer, was frail, with a limp. Mahler inherited her weak heart and a twitch in his walk. The parents, though their marriage was not a love match, produced twelve children. Five of them died of diphtheria at an early age; another succumbed to heart failure when he was thirteen. Leopoldine, a sister, succumbed at twenty-six to a tumor of the brain; brother Otto committed suicide, and brother Alois fled to America to escape creditors. In such a home, and a home isolated in a land of anti-Semitism, Mahler grew up. A coffin in his infancy must have seemed to him part of the domestic furniture. We need not wonder that in his symphonies there are many recurrent funeral marches, ironic or heartfelt.

His father, for all his human error, had the sense to realize that Gustav was a potential musician. Enough sacrifices were borne to enable Mahler to study at the Vienna Conservatory, where, after the

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manner of his kind, he was brilliant and not always punctual or persistent in his attendance at classes. But he won quick distinction for piano playing and composition. His first important work, *Das klagende Lied*, germ cell of much later Mahlerish evolution, was rejected in the competition for the Beethoven prize. Brahms was one of the judges. The statement has been published that this rejection was the first cause of Mahler's periods of drudgery as a conductor in his formative years, the implication being that had he at once received recognition as a composer much of his energy might have been directed to the right creative direction. It is rash to contemplate whether genius would have prospered better in circumstances immediately more "favorable," as they say. I have never been able to decide in what material way a genius's conditions can be said to be "favorable."

Mahler, forced by the need of means to live, applied himself to conducting. His first engagement in 1880 at Hall, in Upper Austria, was as a sort of handyman — directing musical comedies, cleaning up the orchestra pit and pushing the boss' wife's perambulator about. Seventeen years later he was in charge of the great house on the Opernring — a life appointment, on paper. But Vienna, hunting ground of intrigue, broke him on the old wheel — anti-Semitism, one of the levers or pistons. "I am thrice homeless," he said, "as a native of Bohemia

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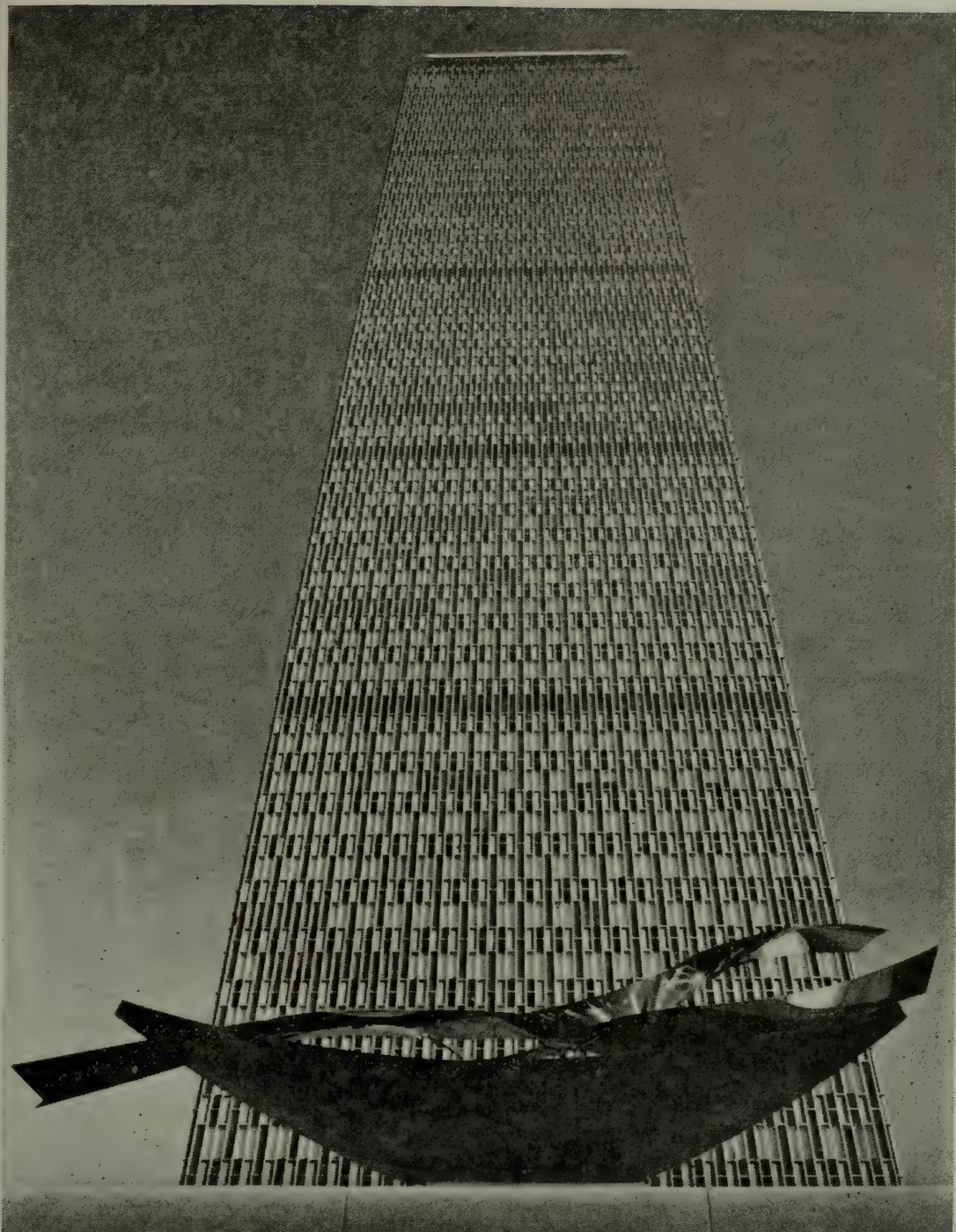
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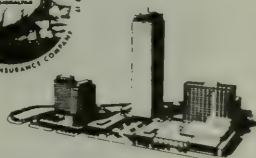
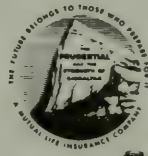


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in Austria, as an Austrian among Germans, and as a Jew throughout the world."

So the picture of a morbid, self-pitying, sentimental Mahler has been put together. Also he has been called a composer of conductors' music, a practiced synthetic music-maker. "Beethoven taking lessons from Mendelssohn, Chabrier giving Bach a helping hand," was Romain Rolland's description of Mahler's output, perhaps the most wrong-headed musical judgment ever made. For Mahler's music is, whatever else it is not, entirely and pervasively personal. The tone is so unmistakably Mahlerish that I have known listeners to feel quite sick at the sound of it. Mahler is still thought of as sometimes sugary, and, to use the right but untranslatable word, as a composer who often lapsed into *Schmalz*. The Mahler paradox is that he wrote tunes that can droop or quiver with self-indulgent sentiment, wrung out in portamento or appoggiatura; but also he was often a composer of hard bony counterpoint.

His orchestration is many times a complex of melodic figures that do not blend according to the give-and-take arrangements of aca-

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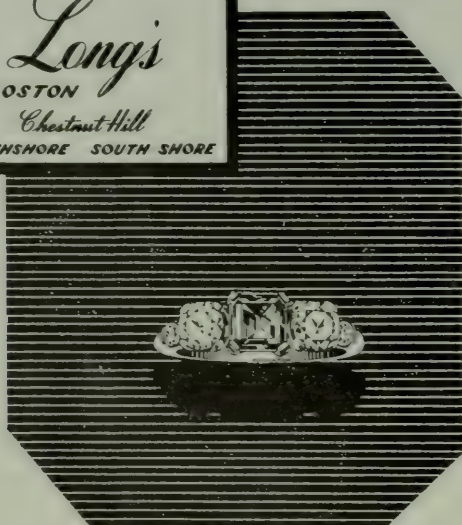
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demio polyphony. He was a man of mixed psychological tensions; consequently his music is a mass of tensions. Seldom can he relax into a long submissive adagio; the Mahler strain is sure to come — in an upward urge on a rising third, followed by an almost supplicatory leap to a high string-level, where grip or footing is obtained only by a convulsive *gruppetto* or “shake.” He exposes his nerves in his symphonies. He was never complacent in a period which witnessed the rise and triumph of the middle classes, the bourgeois. *Schmalz* or none, there is little fat on the Mahler orchestral bones; he did not, like all his German and Austrian contemporaries, wallow in instrumental sonorities for their own round comfortable sake; he seldom doubles his instrumental parts. His orchestration is never thickly and unctuously laid on. It is highly intersticed; there is a certain transparency in it. Sometimes we listen as though the music were under a kind of tonal X-ray; we almost see the brain of Mahler at work.

And a great brain it was — which statement emphasizes the Mahler paradox. For he could fall into sudden fits of orchestral epilepsy, as in the sudden frenzy of the second section of the first movement of the Fifth Symphony, marked *Stürmisch bewegt* (stormily agitated). He was of his period in his use of vast orchestral forces, symbol of the nineteenth-century obsession with expansion. Yet he is frequently at

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his best and most realized while filling a comparatively small canvas, as in the Fourth Symphony and in the ingratiating *Nachtmusik* of the Seventh. With one breath Mahler announced that when he conceived a composition he always arrived at a point where he was obliged to use words as the bearers of his musical ideas. In the next breath he declared, when asked what was his religion: "I am a musician." He would publish a "program," a description or explanation in poetic and verbal terms of his symphonies, then withdraw it. The images or ideas capable of being expressed or suggested by words served Mahler as the scaffolding for the building of the symphonic edifice; but once it was up the scaffolding could be removed. "My music," he said, "arrives at a program as its last clarification, whereas in the case of Strauss the program already exists as a given task."

No direct description of events and incidents of the external world is to be found in Mahler. The cuckoo heard in the First Symphony sings the interval of a fourth; all other and realistic cuckoos in music prefer the onomatopoeic third. The hammer-blows felling the "hero" in the finale of the Sixth Symphony are tone symbols, not graphic in the manner of the rope on which Till Eulenspiegel wriggles. Mahler



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as a young man absorbed the *Wunderhorn* anthology of German folklore redolent of forsaken lovers long since dead, of nocturnal marchings and ghostly armies, of sweethearts' teasings and mockery; folk poems of sentiment and irony. But before he had come across the anthology, the needs of his imagination had anticipated the *Wunderhorn* world. He himself wrote the verses to his cycle *Lieder eines fahrenden Gesellen*, the spirit and atmosphere of which are akin to the *Wunderhorn* poetry. Mahler quoted here and there in his symphonies from the music he set to the *Wunderhorn* poetry, and also from his *Gesellen* cycle. But as soon as a song refrain enters his symphonies it is rendered symphonic; that is to say, it becomes not a lyrical, independent entity, but subject to symphonic treatment. We must listen to it as a tone symbol exactly as we listen to Schubert's *Death and the Maiden* quotation after it has been transformed to the stuff and style of chamber music. It is quite wrong-headed to argue that Mahler's symphonies are any less symphonic because now and again he remembers and echoes a phrase originally inspired by words. But the fact that he does quote or echo at all is proof that the theme is intended as symbolic, while simultaneously serving a primarily symphonic purpose.

"The most important part of music is not in the notes," he main-

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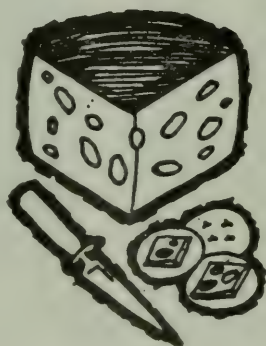
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tained. Also he believed that “one does not compose — one is composed” (*Man komponiert nicht; man wird komponiert*). There was a dichotomy in him, a split personality. He was often classical in his forms and techniques. The finale of the Fifth Symphony is a masterful expansion of the rondo style. As I have suggested, his music is frequently severely polyphonic. “There is no harmony, only counterpoint” was another of his pronouncements. Yet musicians who have listened to Mahler with only one ear have dismissed him as a romantic attitudinizer run to seed, banal and — of course — a purveyor of *Schmalz*. Moreover, they have found evidence enough in his symphonies to support the indictment. He was romantic to the verge of sentimentality as he emerged from the nature world of *Wunderhorn* and looked back achingly on his youth.

We can, of course, overdo the pathological side of Mahler criticism. Of his ten completed symphonies eight end on a confident or triumphant, or rebelliously striving, not to say brassy, note. The finale of the First is a young man’s heroic gesture; the Second choirs and blares the glory of resurrection; the Third hymns the glory of nature and loving kindness; the Fourth chants the paradise of child and peasant; the Fifth and Seventh dance to a Dionysian apotheosis; the Eighth rings the bells and exudes the incense of a Roman Catholic everlasting.

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ingness. Even *The Song of the Earth* does not sink in a twilight of pessimism, but sings of the green earth that will blossom always. Only the Sixth closes tragically or pessimistically.

True that Mahler's victories are mostly won by some desperate effort, with batteries of brass and timpani thrusting back the hordes of self-doubt; for deep down in him there was an inferiority complex. He could not leave a note to our imagination. The length of his symphonies is not a consequence of the nineteenth-century relish of prolixity and size — though he was definitely a composer of his period in his excesses of duration and weight of tone. Mahler filled the classical forms only to enlarge them. His expositions are more than twofold in thematic groups; he needs space to develop and to hammer things out. His recapitulations are not merely restatements, plus a coda. Themes in Mahler breed like pond life.

Mahler prophesied that fifty years would need to pass before his



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music was understood. Still is he not grasped in his mixed elements. Still is he written about too much on the strength of his autobiographically "expressive" side. Mahler certainly composed mainly to give account of himself not so much to God as to Mahler (though essentially he was a religious searcher). But also he was — and first of all for our considerations as musicians — an artist occupied with the shaping of music. He tried to make symphonic movements organically connected. He enlarged, as I say, the divisions, subtilized the patterns. Though he calls for large-sized orchestras, he seldom leaves an instrument with nothing to do but "double" another part. Obviously the composer who argued that there is no harmony except as a by-product of counterpoint was not likely to thicken his orchestration by broad-terraced sonorities. Mahler falls victim often enough to temptation presented by his forces of brass and timpani. (Alma Mahler once reproached him by saying, "You have written a symphony for timpani.") In these moments of tonal and dynamic excess, Mahler is not exhibiting himself rhetorically, or pandering to the multitude's worship of noise and size. The explosion, the tumult and vehement outburst in every part of the orchestra, are a sign of failing conception, even of the

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Mahler inner frustration. He hoped to create out of the comprehensive technique at his disposal the world and the anchorage he could not find outside music. The fury is not all sounding brass and kettledrum; it signifies — and is expressed with a concentration which wastes not an ounce of tone — the daemonic side of Mahler, the aggressive and despotic side. It is only the ignorant view of Mahler that presents him as perpetually self-pitying, soft with *Schwärmerei* and *Sehnsucht*. He had two souls dwelling within him — Faustian and Mephistophelean. No composer of the nineteenth century is more hard-boned in his harmony than Mahler as he wrestles with beasts.

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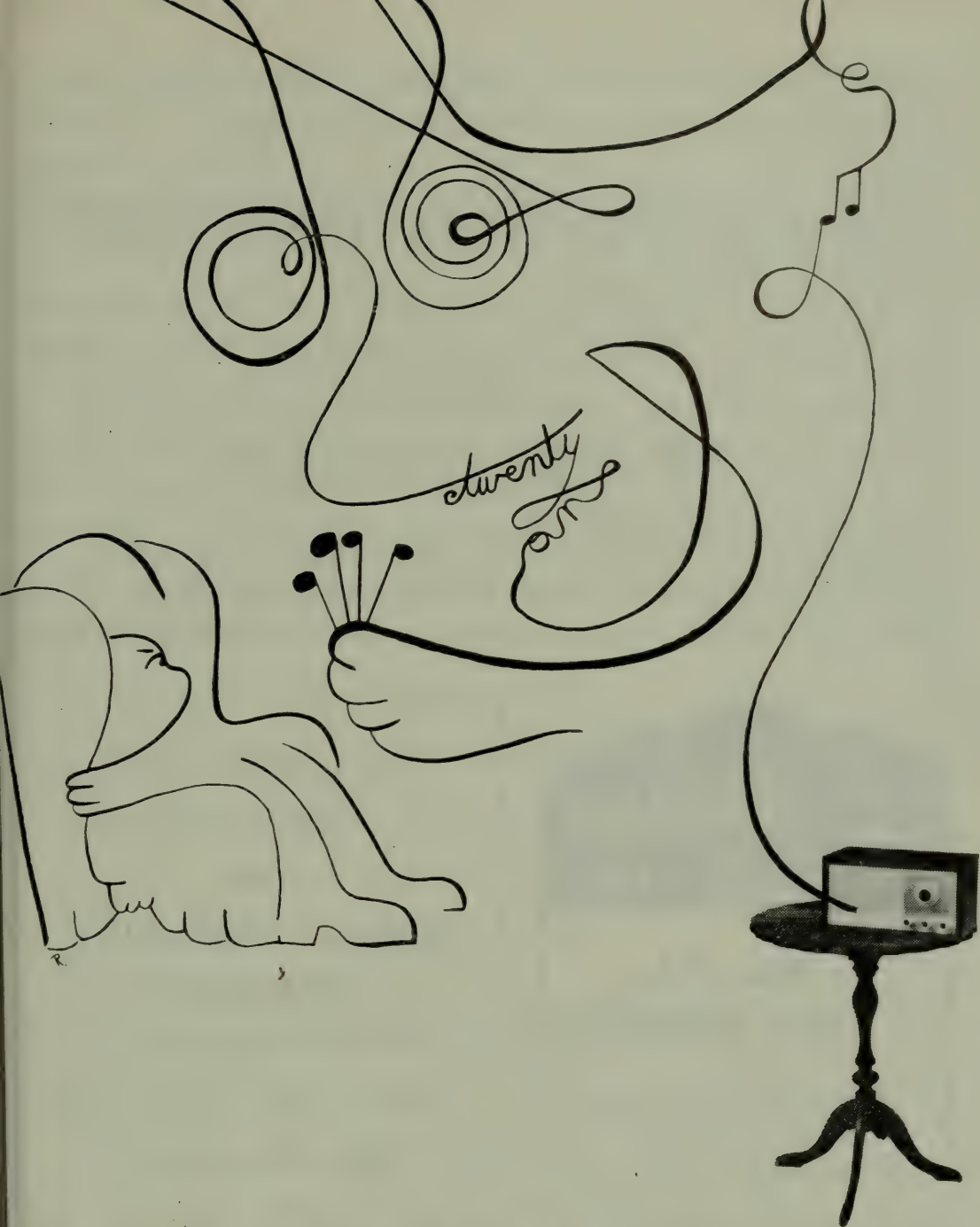
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tuosity. The scores are heavily "hairpinned," ordering sudden changes of tone pressure. Within a few bars we find the signs <>. Mahler's profuse marks of instruction, again, hint of the inferiority complex. Every known instruction to orchestral players is plastered over the scores, all except "Smoking forbidden." No Mahler orchestra has room for "back desks."

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6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)

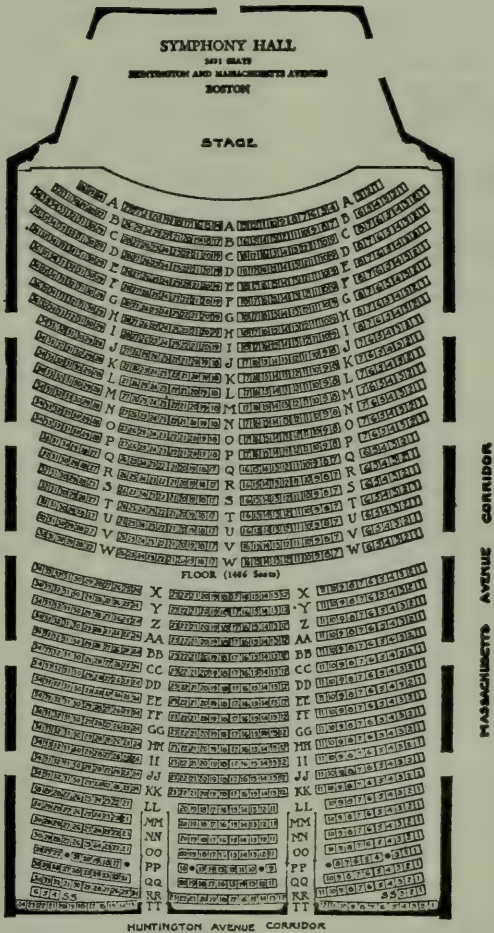
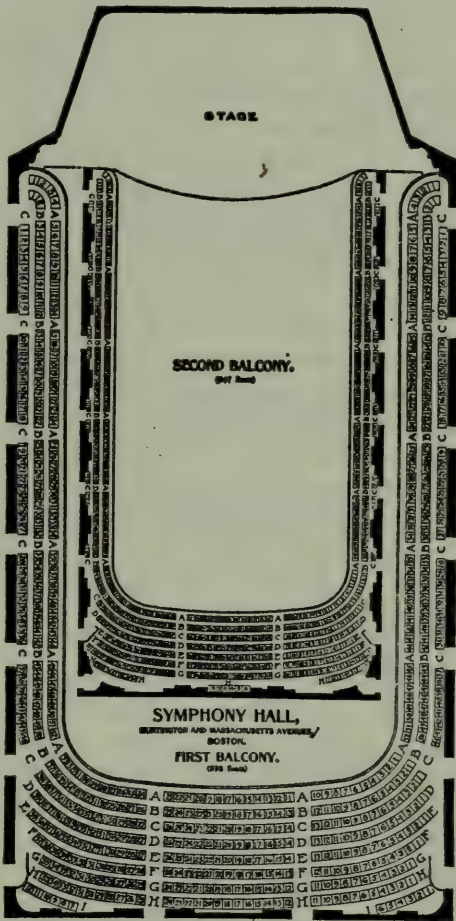
and loses grip on the symphonic argument. A Mahler development is not a simple case of statement — counter-statement, with changes rung on them foreseeable by the ordinarily well-trained symphonic listener. A recapitulation of Mahler does not formally recapitulate. His command of the symphonic technique and its syntax was comprehensive; his intellect as musician was as sharp as his imagination was intense.

BROADCASTS

The Saturday evening Boston Symphony Orchestra concerts will be broadcast by WCRB-AM and FM in Boston, and its affiliate, WCRQ-FM in Providence in stereo. The Friday afternoon concerts at 2:00 p.m. and the Saturday evening concerts at 8:30 p.m. are broadcast by WGBH-FM and its educational radio affiliates, WFCR in Amherst and WAMC in Albany. The Friday afternoon concerts will be heard in stereo. Transcriptions of the Orchestra's concerts are also broadcast by about fifty

stations in the United States and Canada.

Nine Tuesday evening concerts will be televised and broadcast live by WGBH-TV, Channel 2, and WGBH-FM stereo, Boston and WENH-TV, Durham, New Hampshire, on October 18, November 1 and 22, December 13, January 3, 10 and 31, February 14 and April 18. There will be further radio broadcasts of the Tuesday concerts in Boston, details to be announced at a later date.







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	Piano Concerto No. 5 (ARTUR RUBINSTEIN)	LM-273
BERG	Excerpts from "Wozzeck" (PHYLLIS CURTIN)	LM-703
	"Le Vin" (PHYLLIS CURTIN)	LM-704
BRAHMS	Symphony No. 1	LM-271
	Piano Concerto No. 1 (VAN CLIBURN)	LM-272
	Symphony No. 2	LM-280
{ RAVEL	Piano Concerto in G	{ (LORIN HOLLANDER) LM-266
{ DELLO JOIO	Fantasy and Variations	
FAURÉ	Elegy for Cello and Orchestra (SAMUEL MAYES)	LM-270
KODÁLY	Suite from "Háry János"	{ LM-285
	Variations on a Hungarian Folk Song, "The Peacock"	
MAHLER	Symphony No. 1	LM-264
	Symphony No. 5	LM-703
	Symphony No. 6	LM-704
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	(Incidental music with chorus, soloists and speaker)	
MENOTTI	The Death of the Bishop of Brindisi	LM-278
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MOZART	Symphony No. 41 and Eine kleine Nachtmusik	LM-269
	Requiem Mass - KENNEDY MEMORIAL SERVICE	LM-703
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- ☐ MANITAS DE PLATA, The extraordinary flamenco guitarist ..... Fri. Eve., Oct. 28
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- ☐ EMIL GILELS, Soviet Pianist ..... Fri. Eve., Nov. 4
- ☐ JULIAN BREAM, British Guitarist-Lutenist ..... Fri. Eve., Nov. 11
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- ☐ JUILLIARD STRING QUARTET ..... Sun. Aft., Nov. 20
- ☐ RUDOLF SERKIN, Famous Pianist ..... Sun. Aft., Dec. 4
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- ☐ UKRAINIAN DANCE COMPANY, Company of 120 Folk Dancers  
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- ☐ MINNEAPOLIS SYMPHONY ORCHESTRA, Stanislaw Skrowaczewski,  
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- ☐ BUDAPEST STRING QUARTET ..... Sun. Aft., Feb. 26
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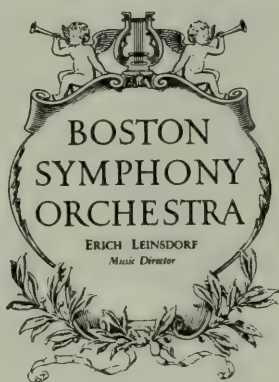
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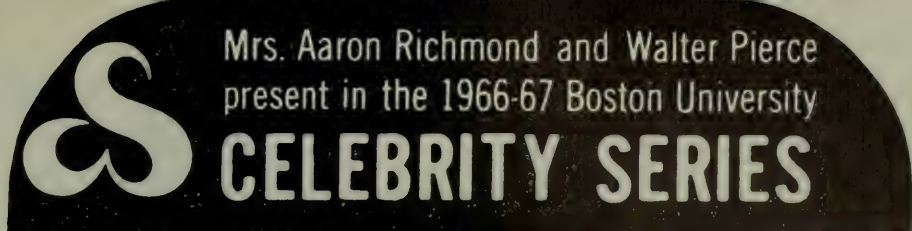
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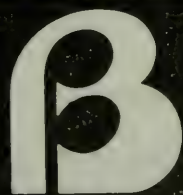
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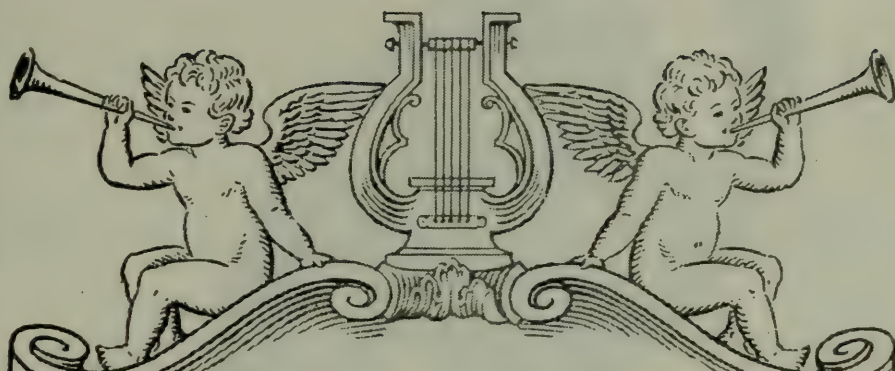


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**Mahler: Symphony No. 6**

First recording of the *Centennial Edition*, International Gustav Mahler Society of Vienna

**Boston Symphony Orchestra**

**Erich Leinsdorf**


*The Centennial Edition*

**Berg: Le Vin**

Phyllis Curtin, Soprano



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## ENTR'ACTE

Gustav Mahler—Miracle of  
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(By Neville Cardus) . . . 34

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The exhibition of paintings on view  
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## THE SOLOIST

**SHIRLEY VERRETT** was born of  
musical parents in New Orleans and  
grew up in California. She began sing-  
ing at the age of six. Her formal train-  
ing was with Anna Fitziu in Hollywood  
and Marian Szekely-Freschl at the Juil-  
iard School. Her numerous awards  
have included the Marian Anderson  
Award, the John Hay Whitney Founda-  
tion Grant, a Ford Foundation Opera  
Fellowship and a Berkshire Music Cen-  
ter Opera Scholarship. Her operatic  
career has centered on the title role of  
*Carmen*, which she has sung in Spoleto,  
Moscow, Lewisohn Stadium, Hollywood  
Bowl, Montreal, and with the New York  
City Opera. She will also sing this role  
in December at *La Scala*.

Miss Verrett has appeared with the  
orchestras of New York, Philadelphia,  
Pittsburgh, Minneapolis, Chicago and  
Los Angeles. Her first concert perform-  
ances with the Boston Symphony Or-  
chestra were in March, 1965.



## RICHARD C. PAINE

The Boston Symphony Orchestra's  
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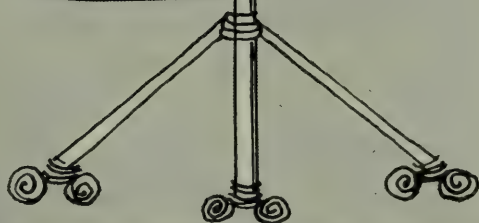
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Through sage investment and the encouragement of bequests during Mr. Paine's tenure as Treasurer, the Orchestra's endowment and general funds increased fivefold. Several years ago he was instrumental in bringing into existence a retirement plan for the non-playing staff of the Orchestra. In addition he served as Director and Treasurer of the Boston Symphony Pension Institution.

At their meeting on May 18, 1966 the Trustees of the Orchestra adopted the following resolution:

Richard C. Paine was elected a Trustee of the Boston Symphony Orchestra in 1936 and became Treasurer in 1945. His interest and delight in the Orchestra were deep, his counsel wise, and his generosity very large. He will be long remembered and greatly missed.



#### A RETIREMENT

After forty-eight years of devoted service to the Boston Symphony Orchestra John N. Burk has retired.

John Burk came to the Orchestra in 1918, immediately after the armistice of World War I. He was born in San Jose, California; graduated from Harvard College in 1916; was for a while Assistant to H. T. Parker on the *Boston Transcript*. Soon afterward he came to Symphony Hall, where his duties were those of Publicity Director. In 1934, on the death of Philip Hale, he became Program Annotator and Editor. For more than thirty years his program notes have attained national esteem for their accuracy, thoughtfulness and style.

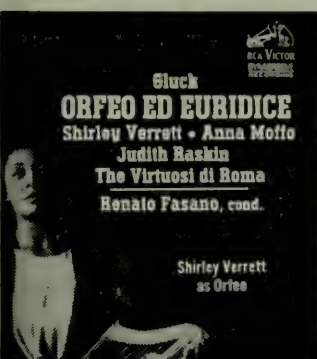
During the years he has written several important books on musical matters, among them *Mozart and His Music*, a biography of Clara Schumann, and *The Life and Works of Beethoven*. In addition he edited the Burrell collection of Wagner letters. His presence here in Symphony Hall will be greatly missed because of his personal charm and modesty. We will continue to utilize many of his previous articles, which remain perfect examples of program annotation.

Mr. Donald T. Gammons, who has been a member of the Program Office since 1957, will act as Program Editor.



## Shirley Verrett

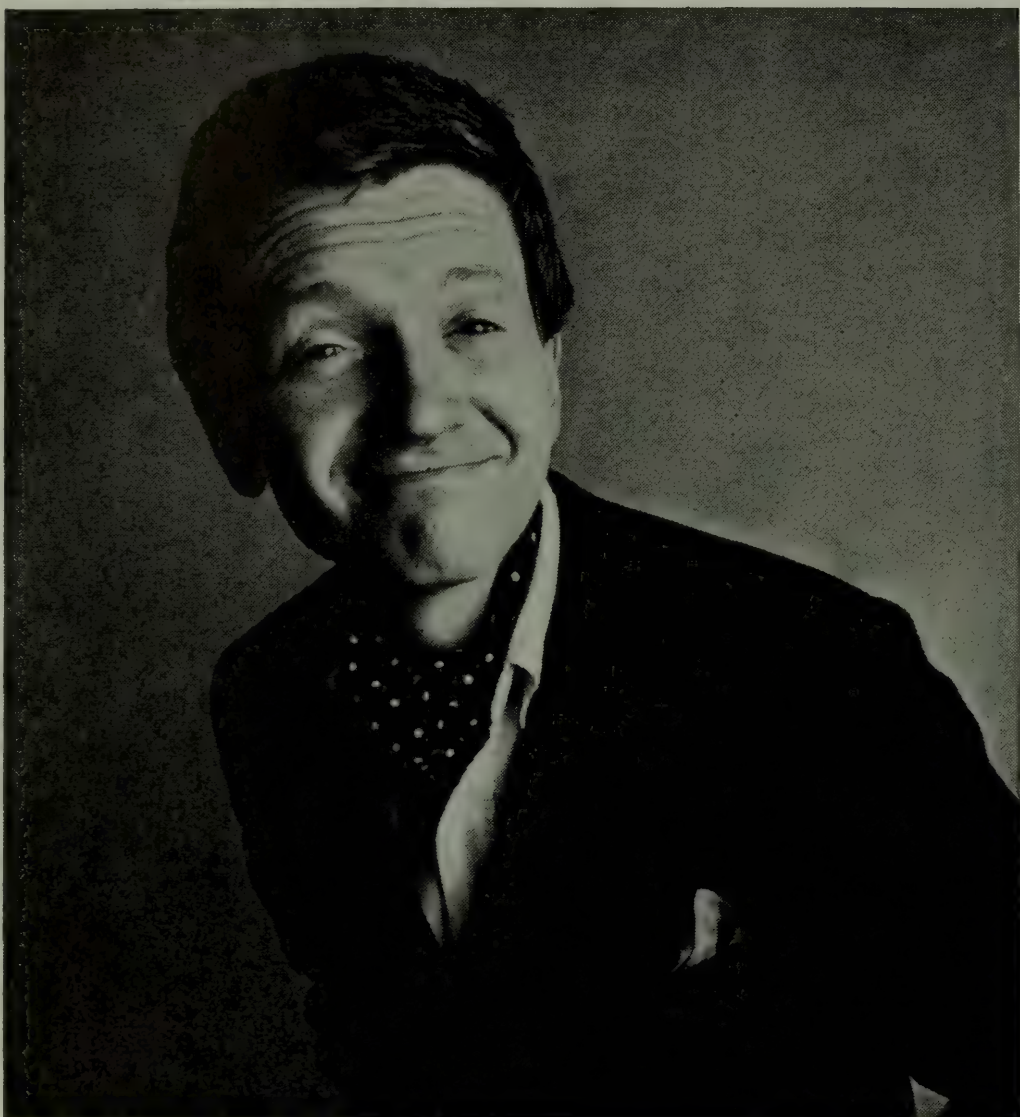
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MAHLER ..... Symphony No. 3, in D minor, with  
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I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)  
(with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck  
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(with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

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## SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemiá, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19-20, 1943. The first complete performance of the Symphony in Boston was conducted by Mr. Burgin at the concerts of January 19-20, 1962.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns and post horn, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically

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applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzsche's "*Zarathustra*," in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval "*Des Knaben Wunderhorn*." Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristic traits.



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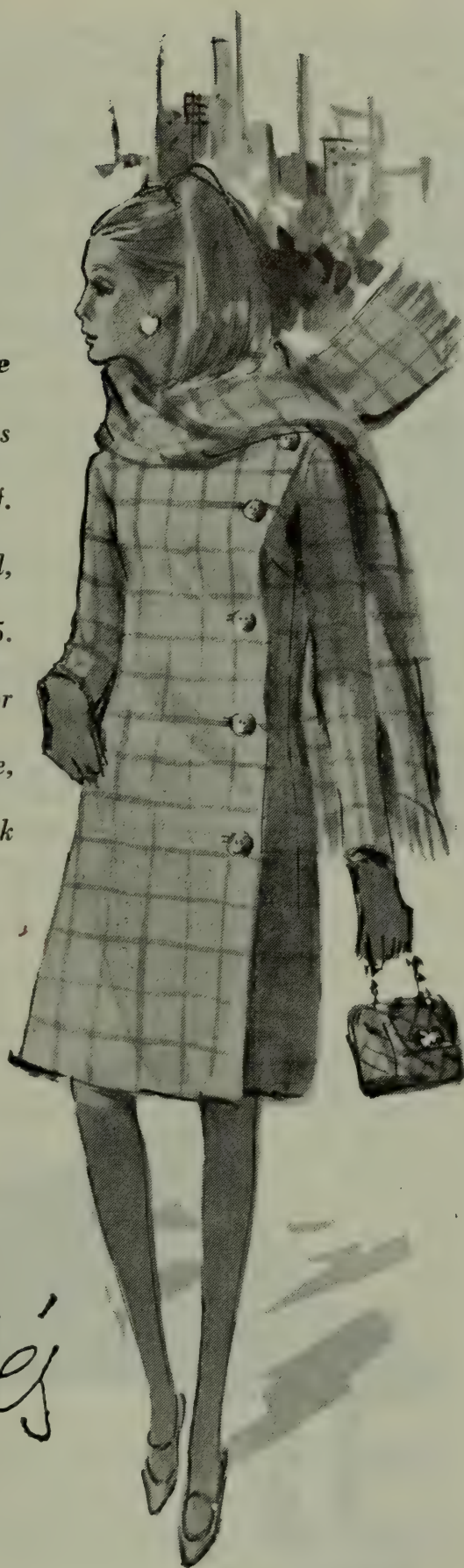
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When Mahler had composed his Third Symphony he had become cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skepticism will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images – he simply called them his own.\* Still, they did harm. A program, once no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed – it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition – sensibility to the woods about him, philosophy

\* "Was ——— mir erzählt."



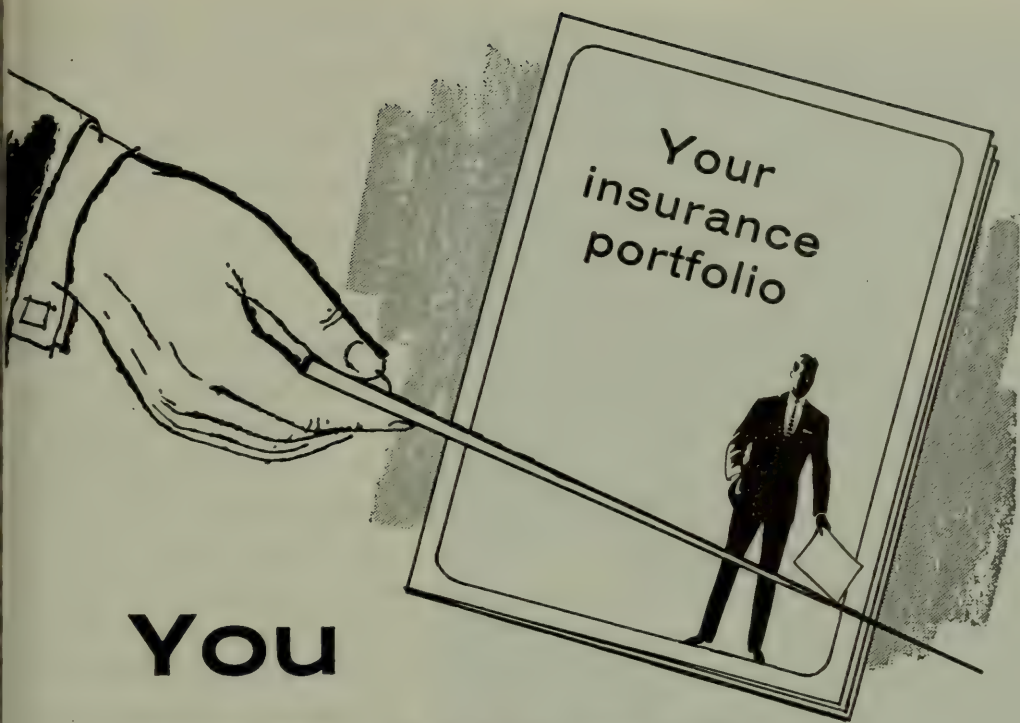
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cal speculation, folk poetry and much else, all may have been afterwards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" — the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkammergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

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*Bernard Zighera*

**B**ernard Zighera, the Boston Symphony's Principal Harp — who also appears with the Orchestra as piano soloist — celebrates his 40th anniversary with the Boston Symphony in 1966. Born in Paris of a Roumanian father and an



Photograph by Arthur Griffin

Austrian mother, he won highest honors in both harp and piano at the Conservatoire National de Musique de Paris and played in the Société des Concerts du Conservatoire and the Paris Opera.

Since joining the Boston Symphony in 1926, he has appeared as both piano and harp soloist with the Orchestra and in concerts abroad. In 1936, he founded the Zighera Chamber Orchestra, with which for several seasons he presented a notable series of chamber concerts.

A member of the faculty of the New England Conservatory and the Berkshire Music Center, he is also a member of the French Legion of Honor.

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Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietzschean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn*, directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the "master" to make the error of inviting ridicule. He was probably closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur*, a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.



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The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment.

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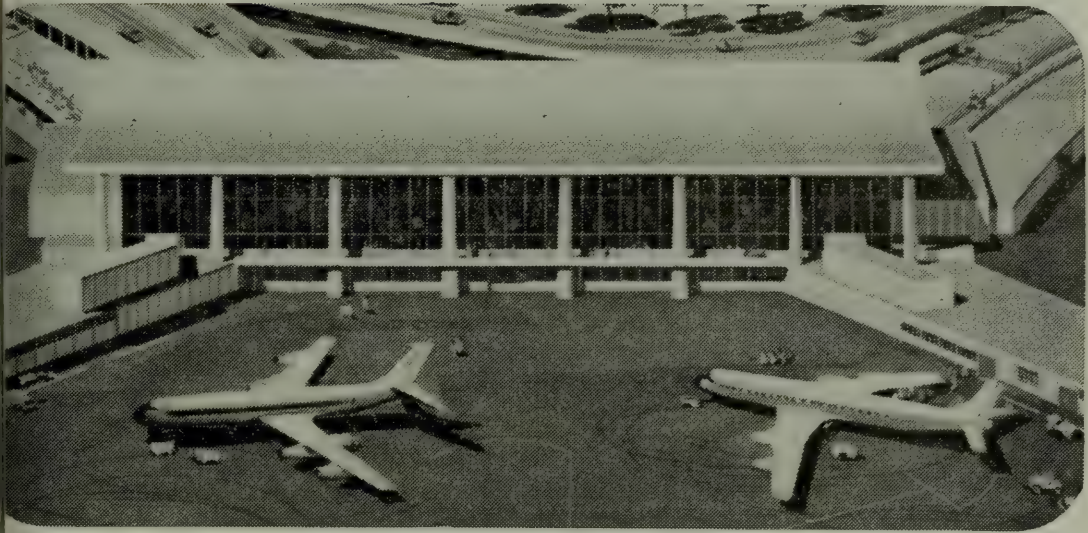
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The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a "grazioso — in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, ever-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn*, not sung here but as reflected in the musical

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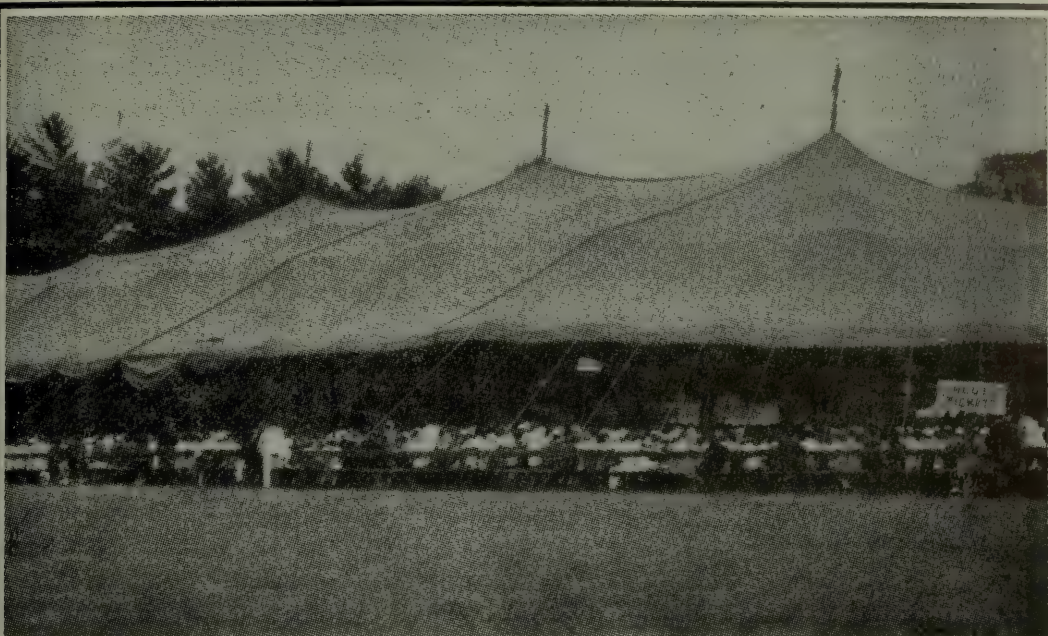
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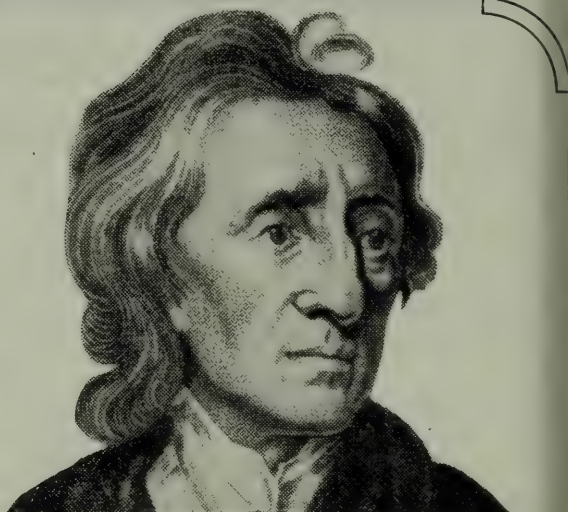
Mahler. Here is proof enough of the special personal inspiration Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).<sup>\*</sup> After a considerable development (this movement is twice the length of the minuet movement preceding) there is softly introduced the call of a post horn over violin chords. The call is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's "*Thus Spake Zarathustra*":

<sup>\*</sup> It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.

John Locke

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O man! Give heed!  
 What does the deep midnight say?  
 I slept!  
 From deepest dream I have awakened!  
 The world is deep!  
 And deeper than the day had thought!  
 Deep,

Deep is its woe!  
 Ecstasy, deeper still than grief!  
 Woe speaks: pass on!  
 But all ecstasy seeks eternity!  
 Seeks deep, deep eternity!

*O Mensch! Gib Acht!  
 Was spricht die tiefe Mitternacht?  
 Ich schlief!  
 Aus tiefem Traum bin ich erwacht!  
 Die Welt ist tief!  
 Und tiefer, als der Tag gedacht!  
 Tief*

*Tief is ihr Weh!  
 Lust tiefer noch als Herze Leid!  
 Weh spricht, Vergeh!  
 Doch alle Lust will Ewigkeit!  
 Will tiefe, tiefe Ewigkeit!*

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn*. It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

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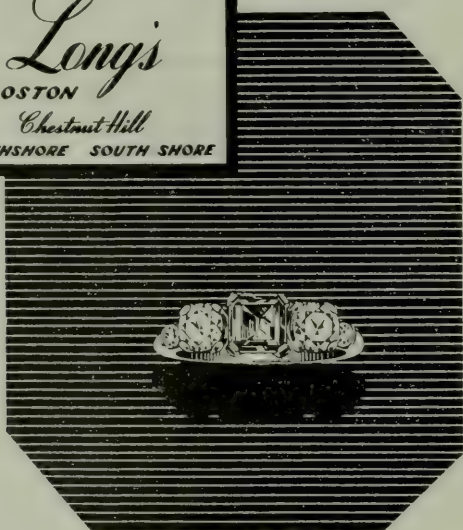
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There were three angels who sang a  
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Joyfully it sounded through Heaven,

They shouted joyfully  
That St. Peter was free of sin,  
And when the Lord Jesus sat at the  
board,  
For the last supper with his twelve  
disciples,  
The Lord Jesus spoke: what doest thou  
here?  
As I behold thee, thou weapest for me!

And should I not weep, thou merciful  
God?

I have broken the Ten Commandments.  
I go my way with bitter tears.  
Thou shalt not weep!  
Ah, come, and have mercy on me!

If thou hast broken the Ten Command-  
ments

Fall on thy knees and pray to God!  
Love only God in eternity!

So shalt thou know heavenly joys,  
The heavenly city was made ready for  
Peter

Through Jesus and all for salvation.  
Ding, dong, ding, dong.

*Bimm, bamm, bimm, bamm.  
Es sungen drei Engel einen süßen  
Gesang;*

*Mit Freuden es selig in dem Himmel  
klang,*

*Sie jauchzten, fröhlich auch dabei,  
Dass Petrus sei von Sünden frei,  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwölf Jungern das Abendmahl  
ass:*

*Da sprach der Herr Jesus, Was stehst du  
denn hier?*

*Wenn ich dich anseh, so weinest du mir!*

*Und sollt' ich nicht weinen, du gütiger  
Gott?*

*Ich hab' übertreten die zehn Gebot.*

*Ich gehe und weine ja bitterlich.*

*Du sollst ja nicht weinen!*

*Ach komm' und erbarme dich über mich!*

*Hast du denn übertreten die zehen  
Gebot,*

*So fall' auf die Knie und bete zu Gott!  
Liebe nur Gott in alle Zeit!*

*So wirst du erlangen die himmlische  
Freud',*

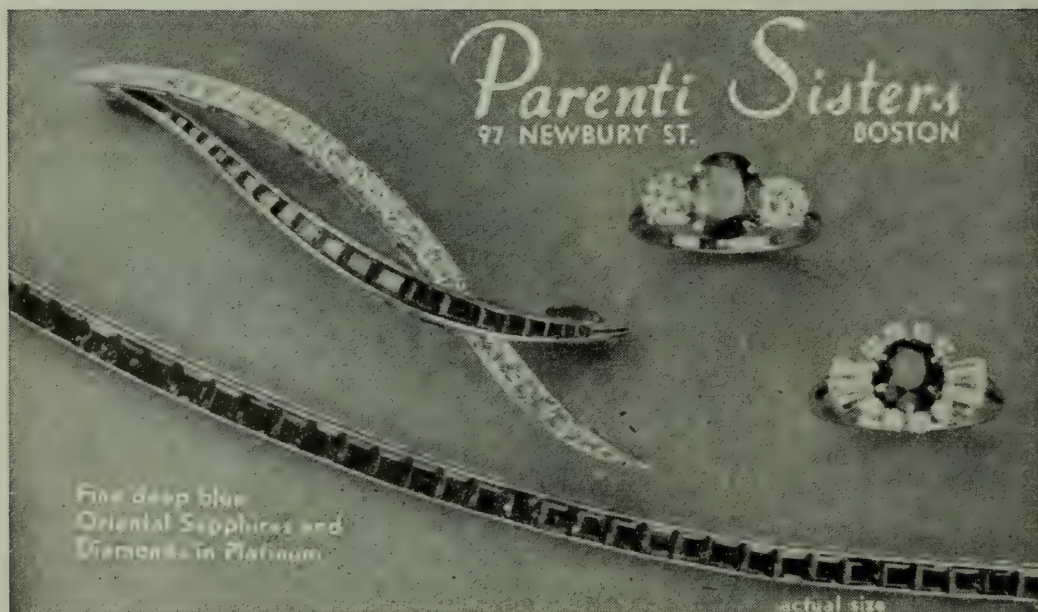
*Die selige Stadt war Petro bereit't  
Durch Jesum und Allen zur Seligkeit.*

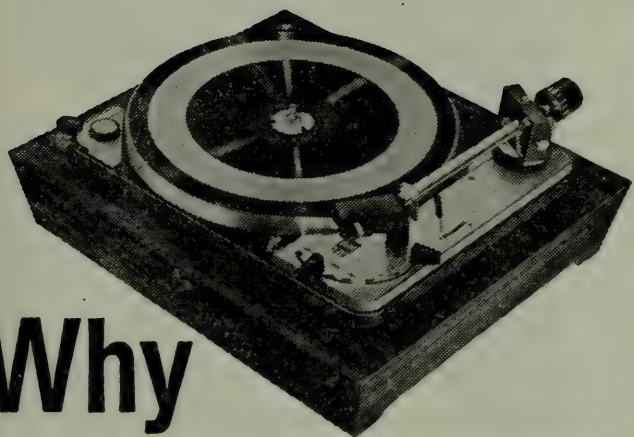
*Bimm, bamm, bimm, bamm, bimm.*



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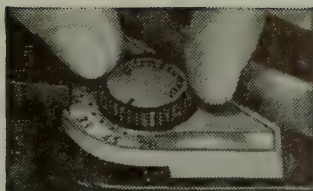




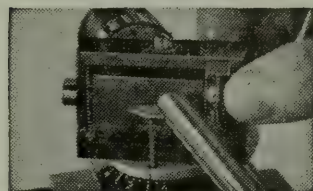
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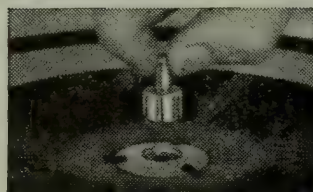
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The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

Mahler's scores attained their high standard of clarity and mastery of intricate sonorities only after trial and error, and as the result of frequent redrafting. We are told that when conducting his own symphonies, Mahler hardly ever refrained from some revision. Unfortunately these revisions do not appear in the original printed scores, and only within the past few years Professor Erwin Ratz has undertaken a completely new edition under the auspices of the International Mahler Society. Up to the present moment his work has not reached the Third Symphony, but Mr. Leinsdorf has been in touch with him and has been told that compared to the other symphonies this particular score has relatively few revisions. These have been indicated on the second edition of the score, which is used at the current performances.

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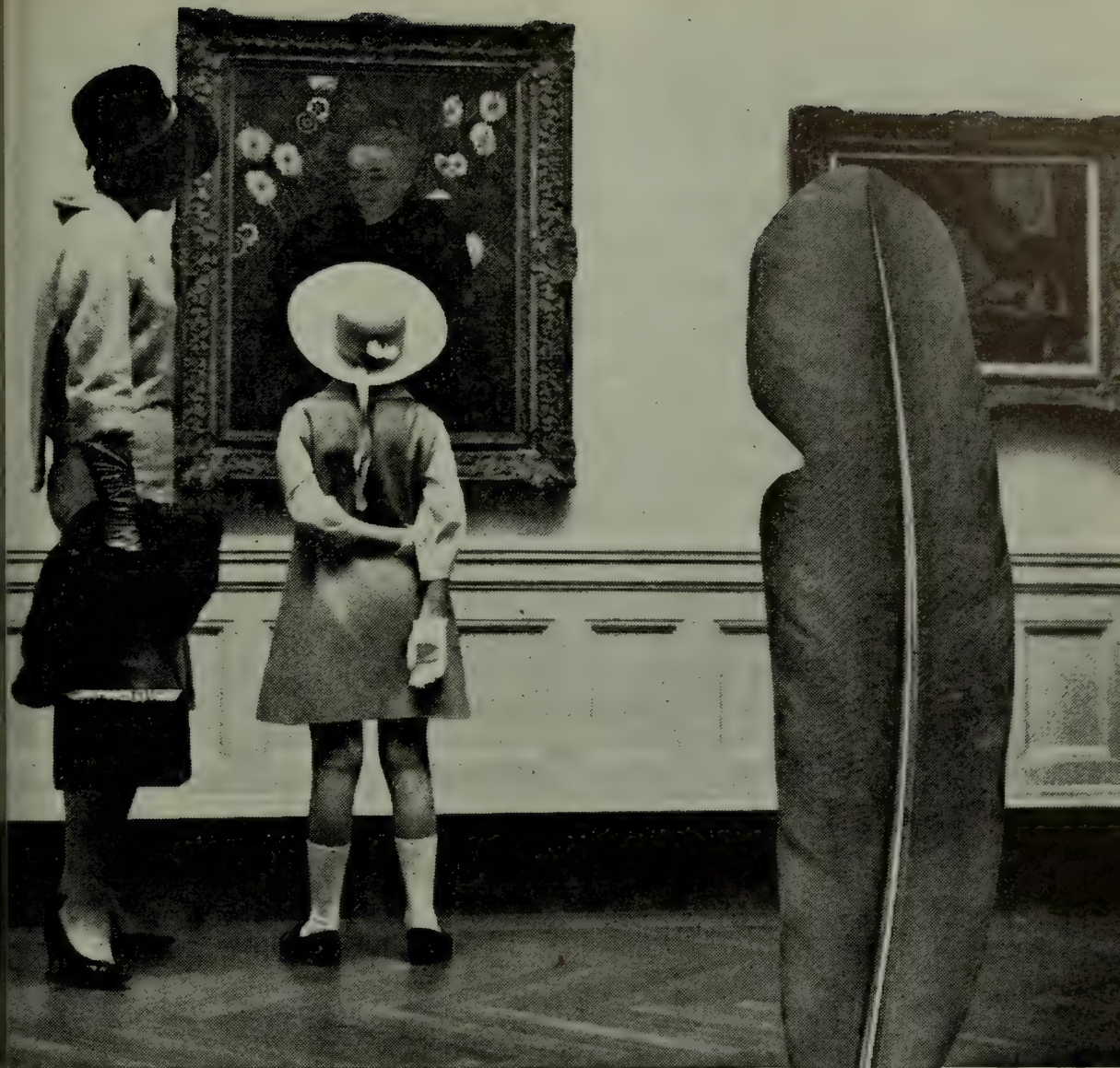
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## ENTR'ACTE

### GUSTAV MAHLER – MIRACLE OF ARTISTIC CREATION

By NEVILLE CARDUS

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**G**USTAV MAHLER died a few weeks before his fifty-first birthday. Between the years 1897 and 1907 he made the Vienna Opera famous throughout the world. As conductor and director his influence and activity were equal to those of Toscanini himself, to say the least. The range and intensity of Mahler's genius might forcibly be brought home if we imagine that Toscanini, besides bestriding his world as conductor, also in his spare time composed ten symphonies (including *Das Lied von der Erde*), with an eleventh unfinished. Moreover, Mahler's lifetime was little more than half the length of Toscanini's. Mahler called himself a summer composer, only in his holidays could he find leisure to make his own music. His symphonies number some forty-four movements: the finale of the Sixth and the first movement of the Third each go beyond the length of a whole symphony by, say, Sibelius. It is one of the miracles of artistic creation that Mahler could spend so much of his genius in a life span so patheti-

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cally brief; he wore himself to dust. He was a living dynamo. Even in the faded photographs of him we can see the pulse in the veins of his great forehead.

He was a Jew born in the Bohemia of the Austrian Empire of Franz Josef I; and he was born in a shack of a house which had no glass windows. His father, at first a coachman, had social ambitions leading upward to a middle-class elevation, but he got no higher than proprietor of a dubious wine shop. His mother, daughter of a soap manufacturer, was frail, with a limp. Mahler inherited her weak heart and a twitch in his walk. The parents, though their marriage was not a love match, produced twelve children. Five of them died of diphtheria at an early age; another succumbed to heart failure when he was thirteen. Leopoldine, a sister, succumbed at twenty-six to a tumor of the brain; brother Otto committed suicide, and brother Alois fled to America to escape creditors. In such a home, and a home isolated in a land of anti-Semitism, Mahler grew up. A coffin in his infancy must have seemed to him part of the domestic furniture. We need not wonder that in his symphonies there are many recurrent funeral marches, ironic or heartfelt.

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His father, for all his human error, had the sense to realize that Gustav was a potential musician. Enough sacrifices were borne to enable Mahler to study at the Vienna Conservatory, where, after the manner of his kind, he was brilliant and not always punctual or persistent in his attendance at classes. But he won quick distinction for piano playing and composition. His first important work, *Das klagende Lied*, germ cell of much later Mahlerish evolution, was rejected in the competition for the Beethoven prize. Brahms was one of the judges. The statement has been published that this rejection was the first cause of Mahler's periods of drudgery as a conductor in his formative years, the implication being that had he at once received recognition as a composer much of his energy might have been directed to the right creative direction. It is rash to contemplate whether genius would have prospered better in circumstances immediately more "favorable," as they say. I have never been able to decide in what material way a genius's conditions can be said to be "favorable."

Mahler, forced by the need of means to live, applied himself to conducting. His first engagement in 1880 at Hall, in Upper Austria, was as a sort of handyman — directing musical comedies, cleaning up the orchestra pit and pushing the boss' wife's perambulator about. Seventeen years later he was in charge of the great house on the Opern-

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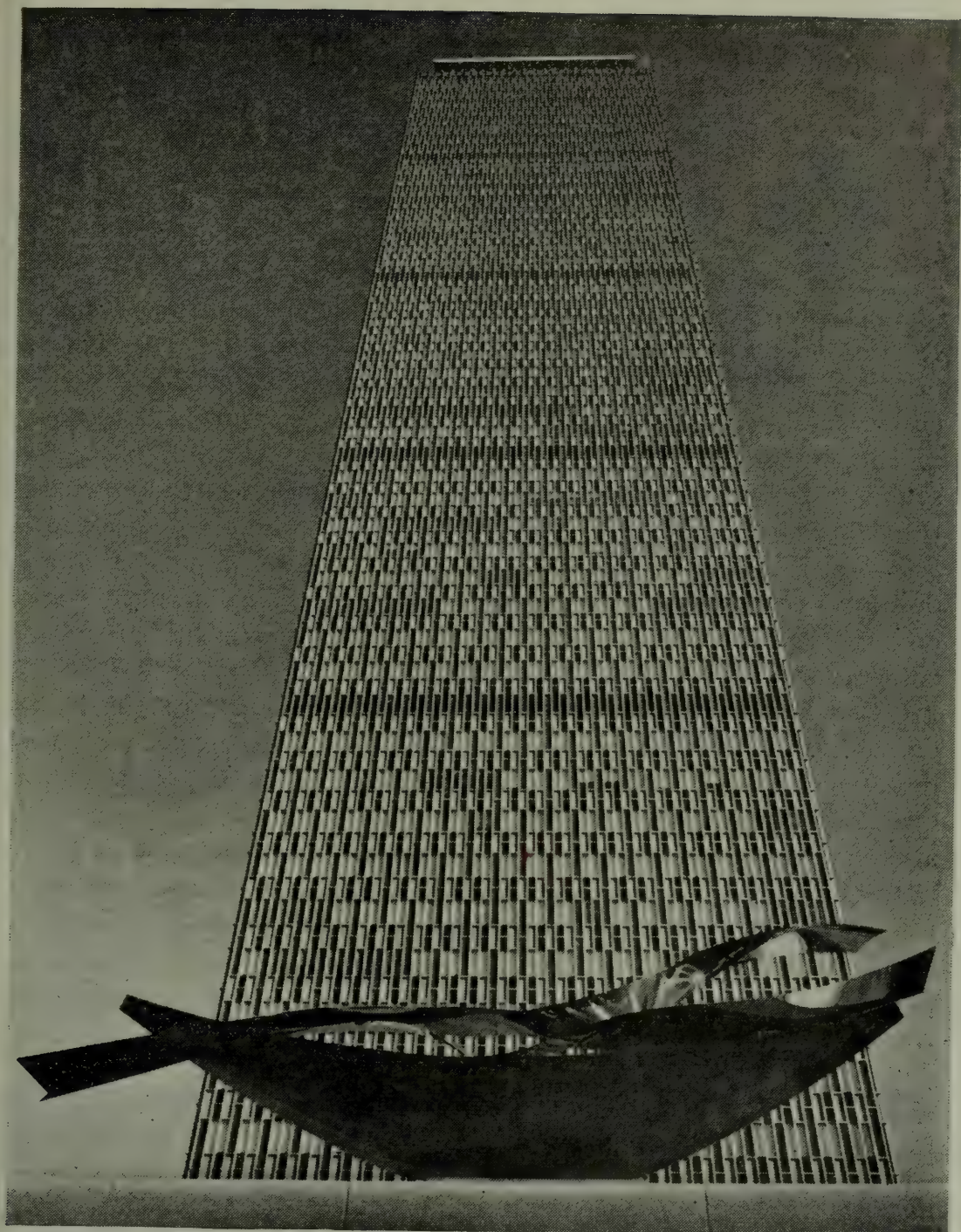
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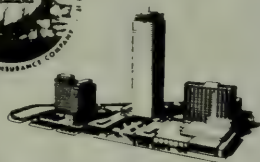


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ring — a life appointment, on paper. But Vienna, hunting ground of intrigue, broke him on the old wheel — anti-Semitism, one of the levers or pistons. "I am thrice homeless," he said, "as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world."

So the picture of a morbid, self-pitying, sentimental Mahler has been put together. Also he has been called a composer of conductors' music, a practiced synthetic music-maker. "Beethoven taking lessons from Mendelssohn, Chabrier giving Bach a helping hand," was Romain Rolland's description of Mahler's output, perhaps the most wrong-headed musical judgment ever made. For Mahler's music is, whatever else it is not, entirely and pervasively personal. The tone is so unmistakably Mahlerish that I have known listeners to feel quite sick at the sound of it. Mahler is still thought of as sometimes sugary, and, to use the right but untranslatable word, as a composer who often lapsed into *Schmalz*. The Mahler paradox is that he wrote tunes that can droop or quiver with self-indulgent sentiment, wrung out in portamento or appoggiatura; but also he was often a composer of hard bony counterpoint.

His orchestration is many times a complex of melodic figures that do not blend according to the give-and-take arrangements of academic polyphony. He was a man of mixed psychological tensions; consequently his music is a mass of tensions. Seldom can he relax into a long submissive adagio; the Mahler strain is sure to come — in an upward urge on a rising third, followed by an almost supplicatory leap to a high string-level, where grip or footing is obtained only by a convulsive *gruppetto* or "shake." He exposes his nerves in his symphonies. He was never complacent in a period which witnessed the rise and triumph of the middle classes, the bourgeois. *Schmalz* or





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none, there is little fat on the Mahler orchestral bones; he did not, like all his German and Austrian contemporaries, wallow in instrumental sonorities for their own round comfortable sake; he seldom doubles his instrumental parts. His orchestration is never thickly and unctuously laid on. It is highly intersticed; there is a certain transparency in it. Sometimes we listen as though the music were under a kind of tonal X-ray; we almost see the brain of Mahler at work.

And a great brain it was — which statement emphasizes the Mahler paradox. For he could fall into sudden fits of orchestral epilepsy, as in the sudden frenzy of the second section of the first movement of the Fifth Symphony marked *Stürmisch bewegt* (stormily agitated). He was of his period in his use of vast orchestral forces, symbol of the nineteenth-century obsession with expansion. Yet he is frequently at his best and most realized while filling a comparatively small canvas, as in the Fourth Symphony and in the ingratiating *Nachtmusik* of the Seventh. With one breath Mahler announced that when he conceived a composition he always arrived at a point where he was obliged to use words as the bearers of his musical ideas. In the next breath he declared, when asked what was his religion: "I am a musician." He would publish a "program," a description or explanation in poetic and verbal terms of his symphonies, then withdraw it. The

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images or ideas capable of being expressed or suggested by words served Mahler as the scaffolding for the building of the symphonic edifice; but once it was up the scaffolding could be removed. "My music," he said, "arrives at a program as its last clarification, whereas in the case of Strauss the program already exists as a given task."

No direct description of events and incidents of the external world is to be found in Mahler. The cuckoo heard in the First Symphony sings the interval of a fourth; all other and realistic cuckoos in music prefer the onomatopoeic third. The hammer-blows felling the "hero" in the finale of the Sixth Symphony are tone symbols, not graphic in the manner of the rope on which Till Eulenspiegel wriggles. Mahler as a young man absorbed the *Wunderhorn* anthology of German folklore redolent of forsaken lovers long since dead, of nocturnal marchings and ghostly armies, of sweethearts' teasings and mockery; folk poems of sentiment and irony. But before he had come across the anthology, the needs of his imagination had anticipated the *Wunderhorn* world. He himself wrote the verses to his cycle *Lieder eines fahrenden Gesellen*, the spirit and atmosphere of which are akin to the *Wunderhorn* poetry. Mahler quoted here and there in his sym-

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phonies from the music he set to the *Wunderhorn* poetry, and also from his *Gesellen* cycle. But as soon as a song refrain enters his symphonies it is rendered symphonic; that is to say, it becomes not a lyrical, independent entity, but subject to symphonic treatment. We must listen to it as a tone symbol exactly as we listen to Schubert's *Death and the Maiden* quotation after it has been transformed to the stuff and style of chamber music. It is quite wrong-headed to argue that Mahler's symphonies are any less symphonic because now and again he remembers and echoes a phrase originally inspired by words. But the fact that he does quote or echo at all is proof that the theme is intended as symbolic, while simultaneously serving a primarily symphonic purpose.

"The most important part of music is not in the notes," he maintained. Also he believed that "one does not compose — one is composed" (*Man komponiert nicht; man wird komponiert*). There was a dichotomy in him, a split personality. He was often classical in his forms and techniques. The finale of the Fifth Symphony is a masterful expansion of the rondo style. As I have suggested, his music is frequently severely polyphonic. "There is no harmony, only counterpoint" was another of his pronouncements. Yet musicians who have listened to Mahler with only one ear have dismissed him as a roman-

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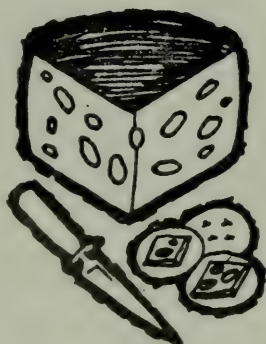
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tic attitudinizer run to seed, banal and — of course — a purveyor of *Schmalz*. Moreover, they have found evidence enough in his symphonies to support the indictment. He was romantic to the verge of sentimentality as he emerged from the nature world of *Wunderhorn* and looked back achingly on his youth.

We can, of course, overdo the pathological side of Mahler criticism. Of his ten completed symphonies eight end on a confident or triumphant, or rebelliously striving, not to say brassy, note. The finale of the First is a young man's heroic gesture; the Second choirs and blares the glory of resurrection; the Third hymns the glory of nature and loving kindness; the Fourth chants the paradise of child and peasant; the Fifth and Seventh dance to a Dionysian apotheosis; the Eighth rings the bells and exudes the incense of a Roman Catholic everlastingness. Even *The Song of the Earth* does not sink in a twilight of pessimism, but sings of the green earth that will blossom always. Only the Sixth closes tragically or pessimistically.

True that Mahler's victories are mostly won by some desperate effort, with batteries of brass and timpani thrusting back the hordes of self-doubt; for deep down in him there was an inferiority complex. He could not leave a note to our imagination. The length of his symphonies is not a consequence of the nineteenth-century relish of prolixity and size — though he was definitely a composer of his period in

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his excesses of duration and weight of tone. Mahler filled the classical forms only to enlarge them. His expositions are more than twofold in thematic groups; he needs space to develop and to hammer things out. His recapitulations are not merely restatements, plus a coda. Themes in Mahler breed like pond life.

Mahler prophesied that fifty years would need to pass before his music was understood. Still is he not grasped in his mixed elements. Still is he written about too much on the strength of his autobiographically "expressive" side. Mahler certainly composed mainly to give account of himself not so much to God as to Mahler (though essentially he was a religious searcher). But also he was — and first of all for our considerations as musicians — an artist occupied with the shaping of music. He tried to make symphonic movements organically connected. He enlarged, as I say, the divisions, subtilized the patterns. Though he calls for large-sized orchestras, he seldom leaves an instru-



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ment with nothing to do but "double" another part. Obviously the composer who argued that there is no harmony except as a by-product of counterpoint was not likely to thicken his orchestration by broad-terraced sonorities. Mahler falls victim often enough to temptation presented by his forces of brass and timpani. (Alma Mahler once reproached him by saying, "You have written a symphony for timpani.") In these moments of tonal and dynamic excess, Mahler is not exhibiting himself rhetorically, or pandering to the multitude's worship of noise and size. The explosion, the tumult and vehement outburst in every part of the orchestra, are a sign of failing conception, even of the Mahler inner frustration. He hoped to create out of the comprehensive technique at his disposal the world and the anchorage he could not find outside music. The fury is not all sounding brass and kettledrum; it signifies — and is expressed with a concentration which wastes not an ounce of tone — the daemonic side of Mahler, the aggressive and despotic side. It is only the ignorant view of Mahler that presents him as perpetually self-pitying, soft with *Schwärmerei* and *Sehnsucht*. He had two souls dwelling within him — Faustian and Mephistophelean. No composer of the nineteenth century is more hard-boned in his harmony than Mahler as he wrestles with beasts.

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Every instrumentalist in Mahler at his maturest needs to be a soloist. He demands from his trumpets almost the flexibility of strings. The E-flat clarinet is endowed with a sarcastic grimacing independence it had never boasted before. The harp, usually called in for decorative or celestial purposes, is enriched by Mahler by deep-toned powers of evocation. The timpani are sometimes almost theatrically important. He changes the orchestra's instruments into *dramatis personae*, so to say; each is an apparently free-willed factor in the symphonic and expressive arguments. The Mahler dynamic insists on this soloist virtuosity. The scores are heavily "hairpinned," ordering sudden changes of tone pressure. Within a few bars we find the signs <>. Mahler's profuse marks of instruction, again, hint of the inferiority complex. Every known instruction to orchestral players is plastered over the scores, all except "Smoking forbidden." No Mahler orchestra has room for "back desks."

"So closely bound up is the act of creation in me with all my experience that when my mind and spirit are at rest I can compose nothing." This was his artistic credo; and the failure of a fair portion of his output was his inability to subdue Mahler the restless exploring man to Mahler the composer. In his developments he seems often to be improvising; he is not "recollecting in tranquility." To use his own

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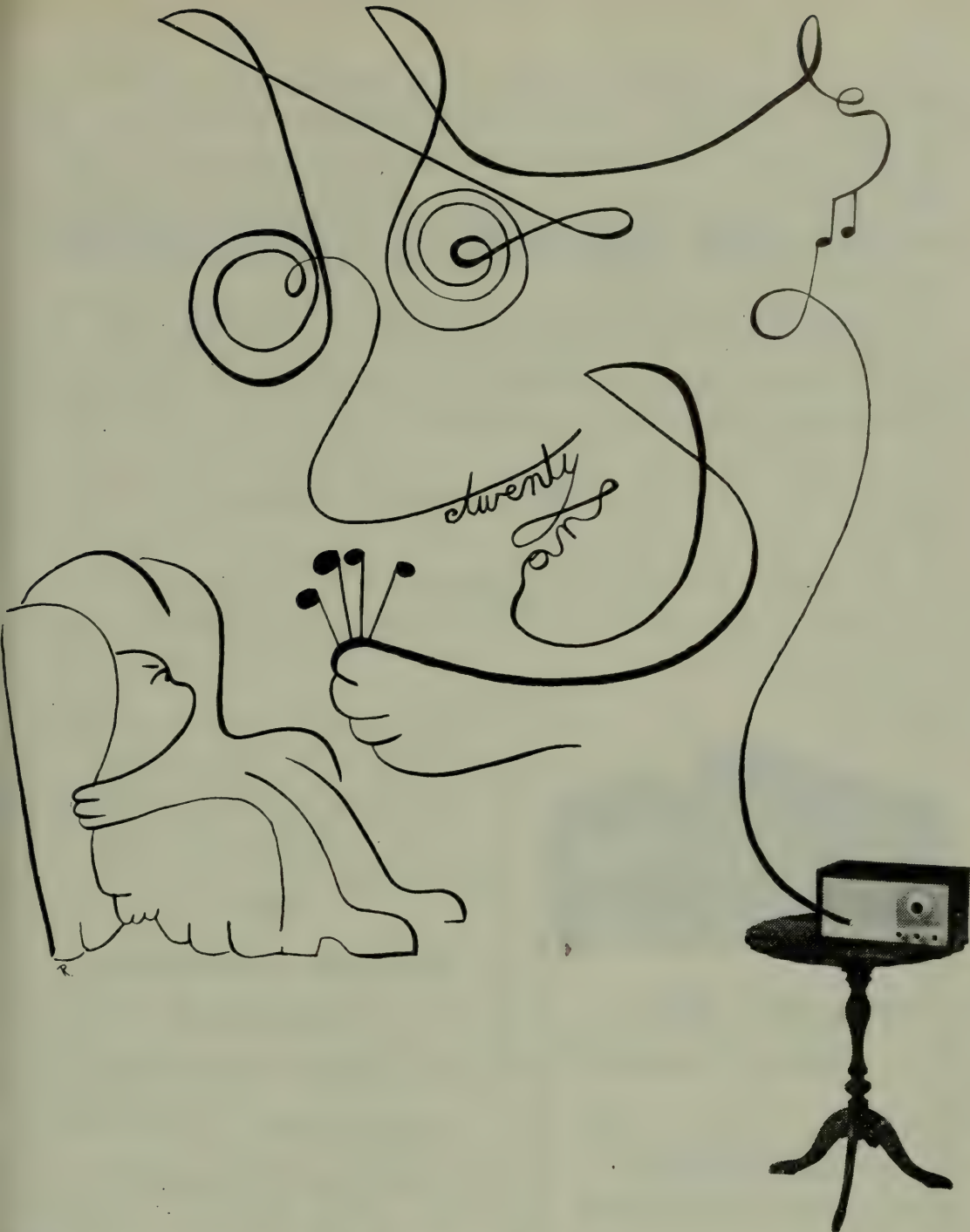
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phrase, he is not composing — he is being composed. But it is by and through his music that he finds himself and shows himself to us. So we must give the most concentrated musical attention to him; for he does not address the wandering ear, the ear that waits for the melody and loses grip on the symphonic argument. A Mahler development is not a simple case of statement — counter-statement, with changes rung on them foreseeable by the ordinarily well-trained symphonic listener. A recapitulation of Mahler does not formally recapitulate. His command of the symphonic technique and its syntax was comprehensive; his intellect as musician was as sharp as his imagination was intense.




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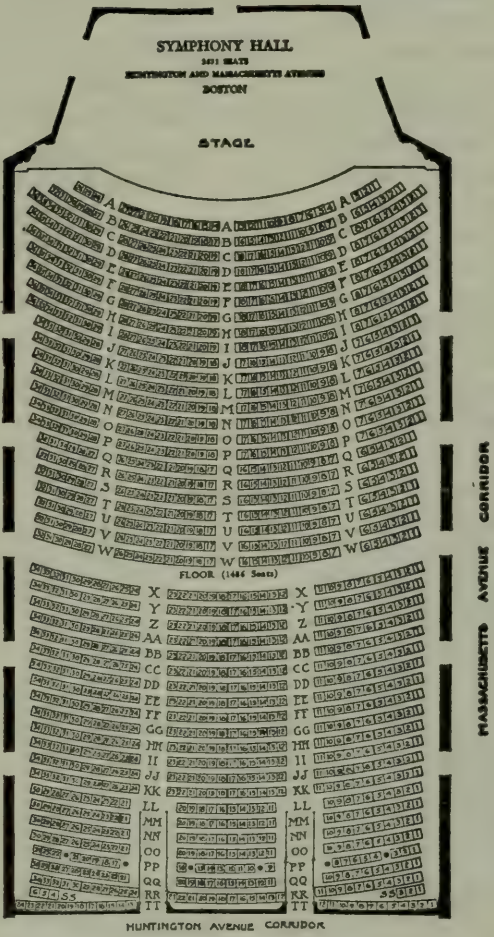
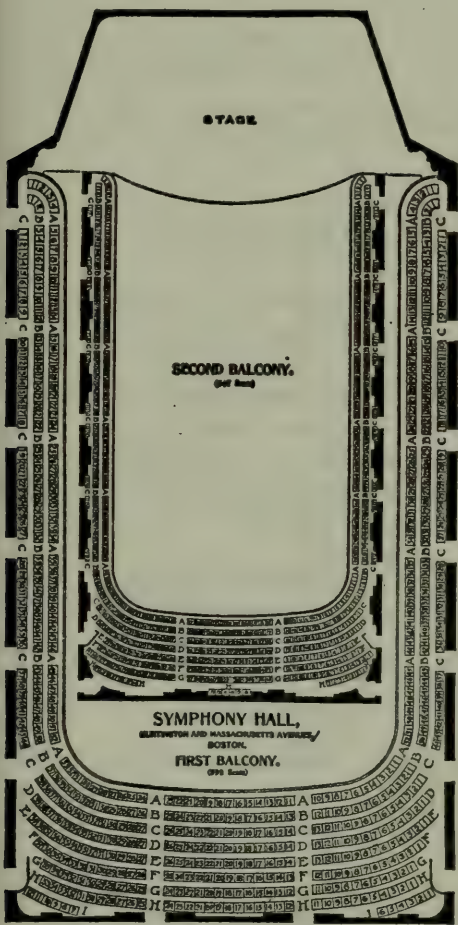
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The Saturday evening Boston Symphony Orchestra concerts will be broadcast by WCRB-AM and FM in Boston, and its affiliate, WCRQ-FM in Providence in stereo. The Friday afternoon concerts at 2:00 p.m. and the Saturday evening concerts at 8:30 p.m. are broadcast by WGBH-FM and its educational radio affiliates, WFCR in Amherst and WAMC in Albany. The Friday afternoon concerts will be heard in stereo. Transcriptions of the Orchestra's concerts are also broadcast by about fifty

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Nine Tuesday evening concerts will be televised and broadcast live by WGBH-TV, Channel 2, and WGBH-FM stereo, Boston and WENH-TV, Durham, New Hampshire, on October 18, November 1 and 22, December 13, January 3, 10 and 31, February 14 and April 18. There will be further radio broadcasts of the Tuesday concerts in Boston, details to be announced at a later date.

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CHARLES WILSON, *Assistant Conductor*

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Stanley Benson  
Sheldon Rotenberg  
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Julius Schulman  
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Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
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Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

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Eugen Lehner  
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Stephen Geber  
Carol Procter  
Richard Sher

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Henry Portnoi  
Irving Frankel  
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Joseph Hearne  
William Rhein  
John Salkowski

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Josef Orosz  
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PHYLLIS BRYN-JULSON, *Soprano*

DECEMBER 20

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ITZHAK PERLMAN, *Violin*

JANUARY 10

GUNTHER SCHULLER, *Conductor*

FEBRUARY 14

ERICH LEINSDORF, *Conductor*

GINA BACHAUER, *Piano*

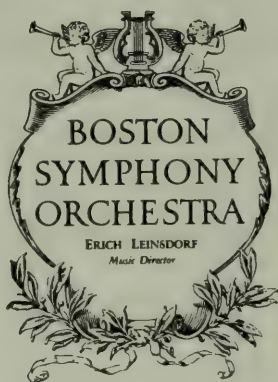
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### SEPTEMBER

22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)



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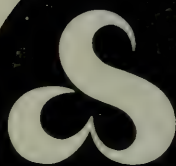
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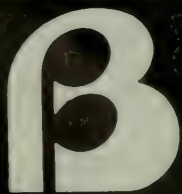
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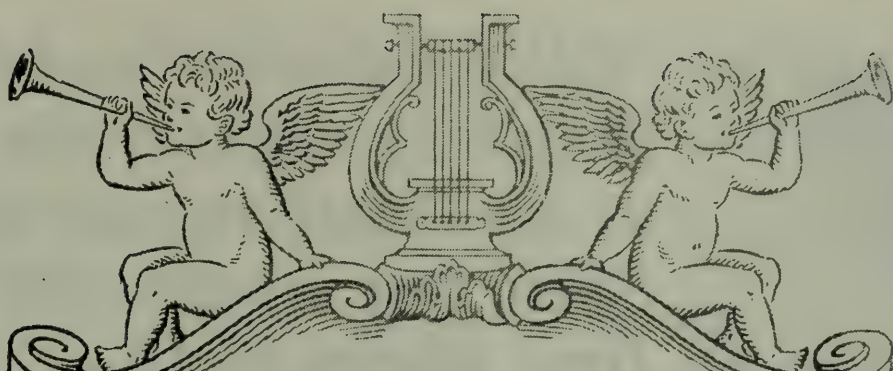


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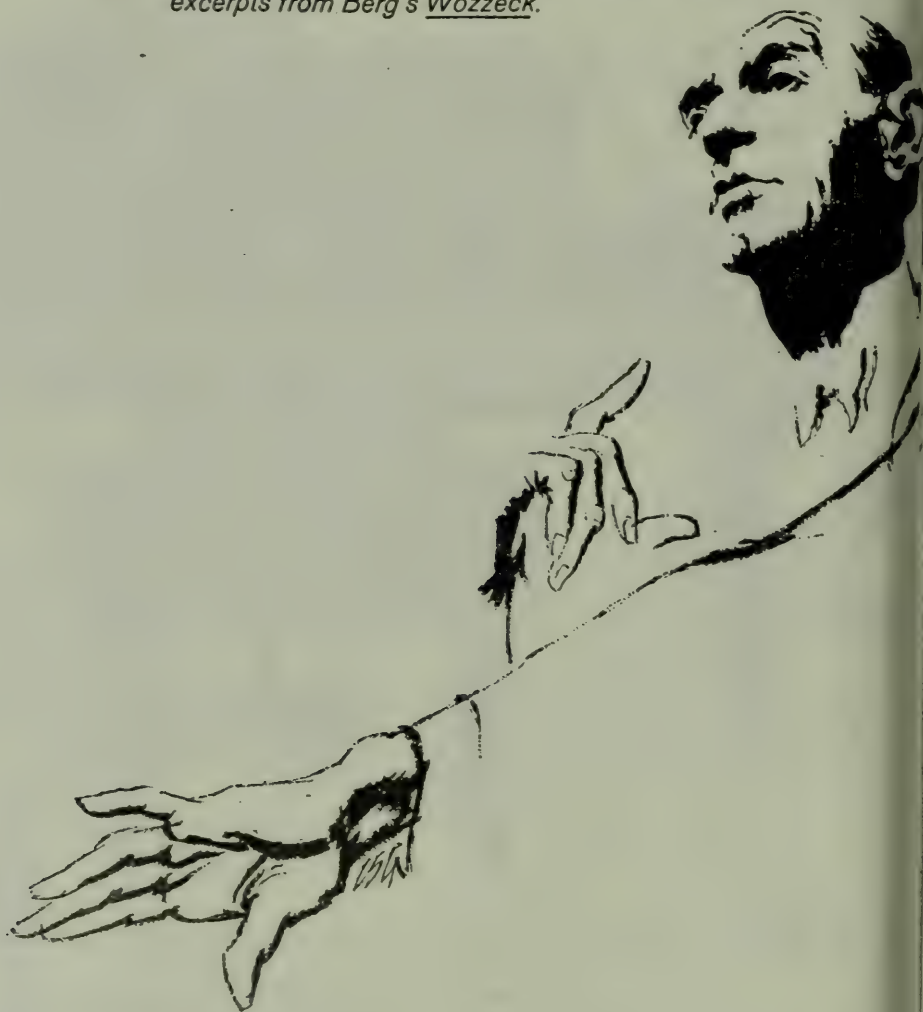
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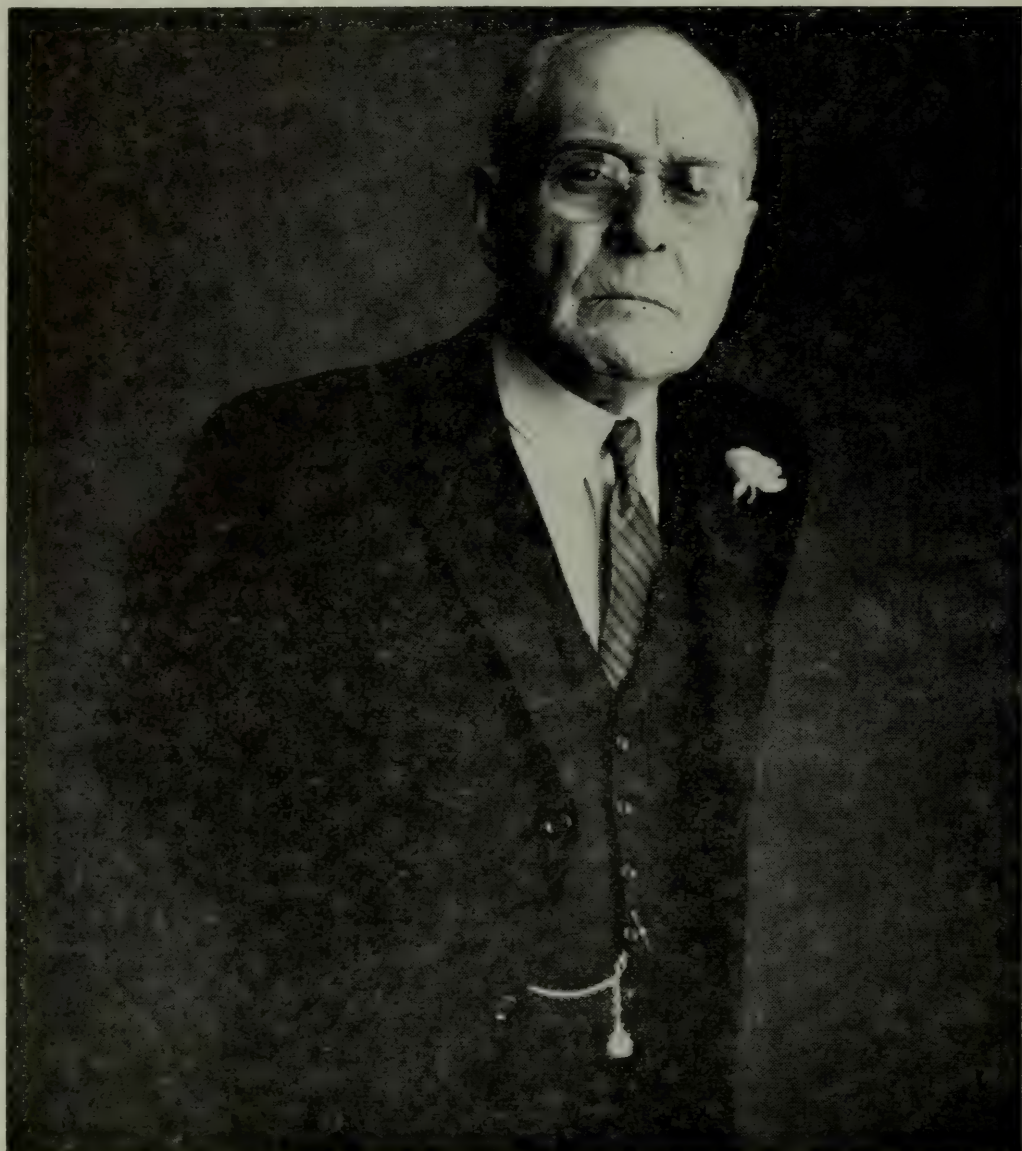
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## SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19-20, 1943. The first complete performance of the Symphony in Boston was conducted by Mr. Burgin at the concerts of January 19-20, 1962.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns and post horn, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish

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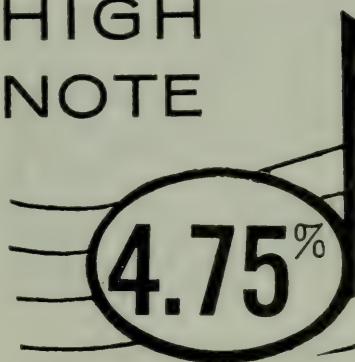
town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzsche's "*Zarathustra*," in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval "*Des Knaben Wunderhorn*." Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristic traits.

When Mahler had composed his Third Symphony he had become cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences

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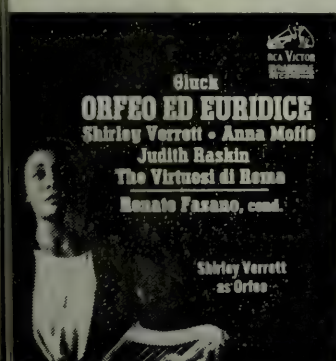
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## Shirley Verrett

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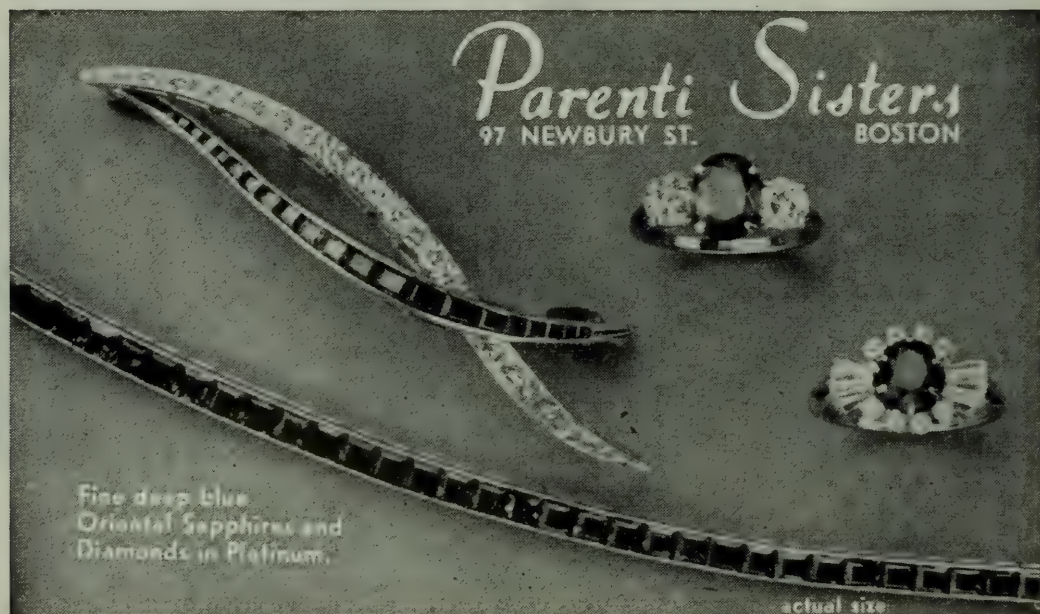
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were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images — he simply called them his own.\* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed — it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition — sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been afterwards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" — the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkammergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to

\* "Was ——— mir erzählt."



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a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietzschean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn*, directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

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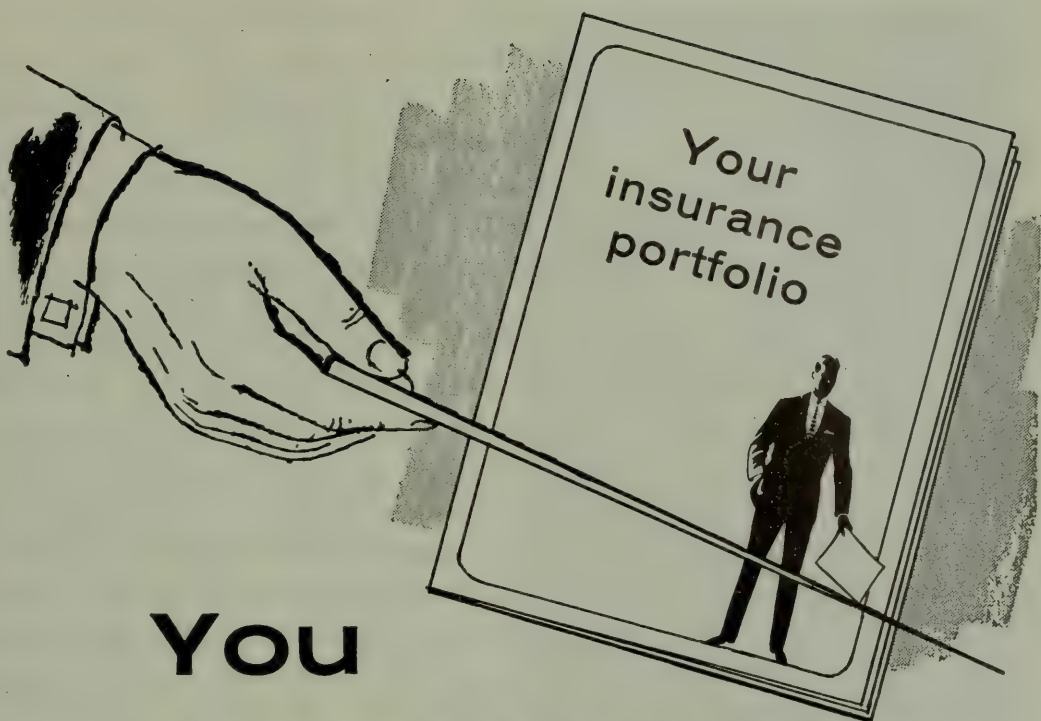
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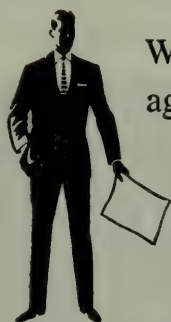


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To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the "master" to make the error of inviting ridicule. He was probably closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur*, a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.



The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as

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the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a "grazioso — in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a

## *Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

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Thursday Evenings (Series B) at 8:30

The remaining concerts in this series will be as follows:

DECEMBER 8

CHARLES MUNCH, *Conductor*

MARCH 9

THOMAS SCHIPPERS, *Conductor*

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BALDWIN PIANO

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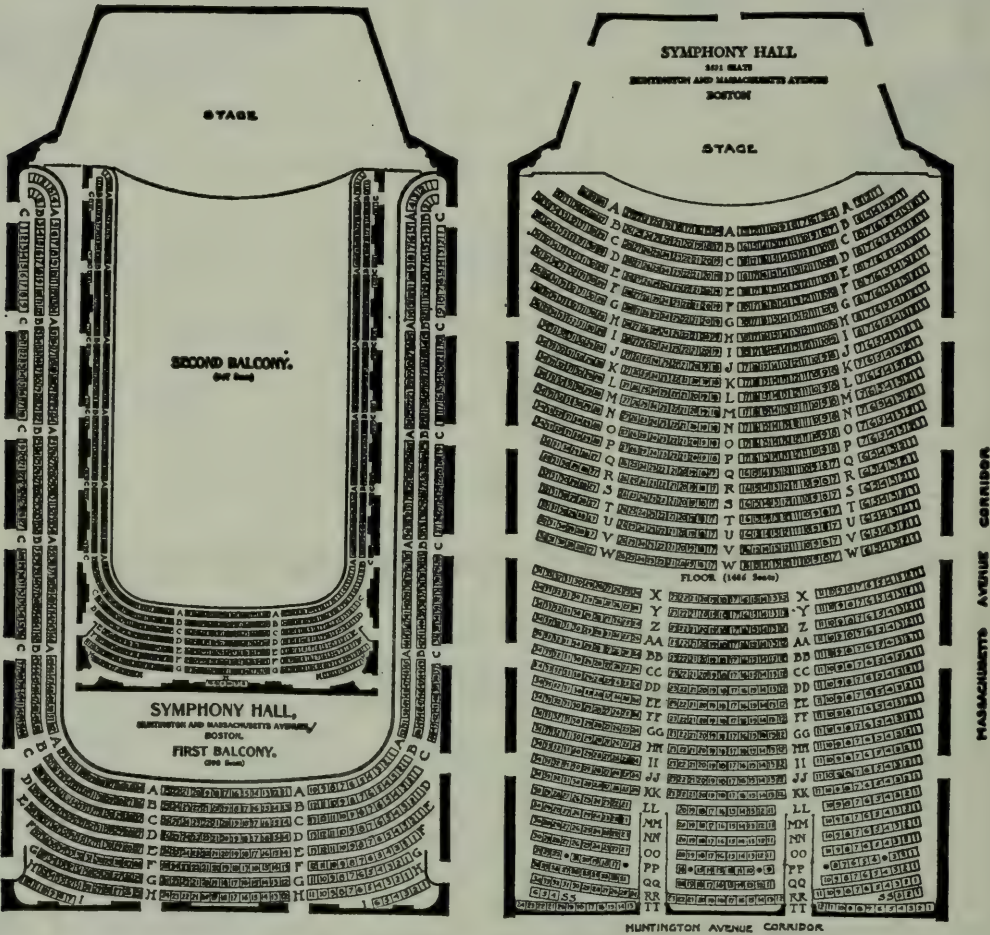


series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, ever-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn*, not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).\* After a considerable development (this movement is twice the length of the minuet movement preceding) there is softly introduced the call of a post horn over violin chords. The call is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is

\* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.



piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's "*Thus Spake Zarathustra*":

O man! Give heed!  
What does the deep midnight say?  
I slept!  
From deepest dream I have awakened!  
The world is deep!  
And deeper than the day had thought!  
Deep,

Deep is its woe!  
Ecstasy, deeper still than grief!  
Woe speaks: pass on!  
But all ecstasy seeks eternity!  
Seeks deep, deep eternity!

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn*. It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

Ding, dong, ding, dong.  
There were three angels who sang a  
sweet song;  
Joyfully it sounded through Heaven,  
They shouted joyfully  
That St. Peter was free of sin,  
And when the Lord Jesus sat at the  
board,  
For the last supper with his twelve  
disciples,  
The Lord Jesus spoke: what doest thou  
here?  
As I behold thee, thou weepst for me!  
And should I not weep, thou merciful  
God?  
I have broken the Ten Commandments.  
I go my way with bitter tears.  
Thou shalt not weep!  
Ah, come, and have mercy on me!

If thou hast broken the Ten Command-  
ments  
Fall on thy knees and pray to God!  
Love only God in eternity!  
So shalt thou know heavenly joys,  
The heavenly city was made ready for  
Peter  
Through Jesus and all for salvation.  
Ding, dong, ding, dong.

O Mensch! Gib Acht!  
Was spricht die tiefe Mitternacht?  
Ich schlief!  
Aus tiefem Traum bin ich erwacht!  
Die Welt ist tief!  
Und tiefer, als der Tag gedacht!  
Tief

Tief is ihr Weh!  
Lust tiefer noch als Herze Leid!  
Weh spricht, Vergeh!  
Doch alle Lust will Ewigkeit!  
Will tiefe, tiefe Ewigkeit!

Bimm, bamm, bimm, bamm.  
Es sangen drei Engel einen süßen  
Gesang;

Mit Freuden es selig in dem Himmel  
klang,  
Sie jauchzten, fröhlich auch dabei,  
Dass Petrus sei von Sünden frei,  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwölf Jungern das Abendmahl  
ass:  
Da sprach der Herr Jesus, Was stehst du  
denn hier?  
Wenn ich dich anseh, so weinest du mir!

Und sollt' ich nicht weinen, du gütiger  
Gott?  
Ich hab' übertreten die zehn Gebot.  
Ich gehe und weine ja bitterlich.  
Du sollst ja nicht weinen!  
Ach komm' und erbarme dich über mich!

Hast du denn übertreten die zehen  
Gebot,  
So fall' auf die Knie und bete zu Gott!  
Liebe nur Gott in alle Zeit!  
So wirst du erlangen die himmlische  
Freud',  
Die selige Stadt war Petro bereit't  
Durch Jesum und Allen zur Seligkeit.  
Bimm, bamm, bimm, bamm, bimm.

The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting



melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

Mahler's scores attained their high standard of clarity and mastery of intricate sonorities only after trial and error, and as the result of frequent redrafting. We are told that when conducting his own symphonies, Mahler hardly ever refrained from some revision. Unfortunately these revisions do not appear in the original printed scores, and only within the past few years Professor Erwin Ratz has undertaken a completely new edition under the auspices of the International Mahler Society. Up to the present moment his work has not reached the Third Symphony, but Mr. Leinsdorf has been in touch with him and has been told that compared to the other symphonies this particular score has relatively few revisions. These have been indicated on the second edition of the score, which is used at the current performances.

J. N. B.

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#### THE SOLOIST

SHIRLEY VERRETT was born of musical parents in New Orleans and grew up in California. She began singing at the age of six. Her formal training was with Anna Fitziu in Hollywood and Marian Szekely-Freschl at the Juilliard School. Her numerous awards have included the Marian Anderson Award, the John Hay Whitney Foundation Grant, a Ford Foundation Opera Fellowship and a Berkshire Music Center Opera Scholarship. Her operatic

career has centered on the title role of *Carmen*, which she has sung in Spoleto, Moscow, Lewisohn Stadium, Hollywood Bowl, Montreal, and with the New York City Opera. She will also sing this role in December at *La Scala*.

Miss Verrett has appeared with the orchestras of New York, Philadelphia, Pittsburgh, Minneapolis, Chicago and Los Angeles. Her first concert performances with the Boston Symphony Orchestra were in March, 1965.

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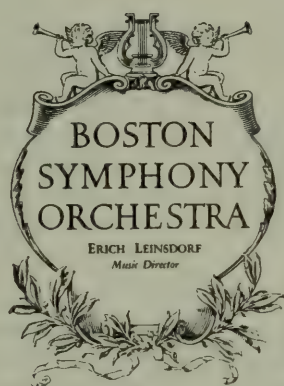
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# Boston Symphony Orchestra

ERICH LEINS DORF, *Music Director*

## SCHEDULE OF CONCERTS, 1966-1967

### SEPTEMBER

22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)

# Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

## FIRST VIOLINS

Joseph Silverstein  
*Concertmaster*  
Alfred Krips  
George Zazofsky  
Roland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman

Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

Clarence Knudson  
William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

## CELLOS

Jules Eskin  
Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

## BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

## FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

## PICCOLO

Lois Schaefer

## OBOES

Ralph Gomberg  
John Holmes  
Hugh Matheny

## ENGLISH HORN

Laurence Thorstenberg

## CLARINETS

Gino Cioffi  
Pasquale Cardillo  
Peter Hadcock  
*E♭ Clarinet*

## BASS CLARINET

Felix Viscuglia

## BASSOONS

Sherman Walt  
Ernst Panenka  
Matthew Ruggiero

## CONTRA BASSOON

Richard Plaster

## HORNS

James Stagliano  
Charles Yancich  
Harry Shapiro  
Thomas Newell  
Paul Keaney  
Ralph Pottle

## TRUMPETS

Armando Ghitalla  
Roger Voisin  
André Come  
Gerard Goguen

## TROMBONES

William Gibson  
Josef Orosz  
Kauko Kahila

## TUBA

Chester Schmitz

## TIMPANI

Everett Firth

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Harold Thompson  
Arthur Press, *Ass't Timpanist*  
Thomas Gauger

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\* members of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Messrs. Robert Karol and Richard Kapuscinski



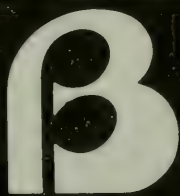
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ERICH LEINSDORF conductor

## INTERMISSION

Allegro ma non troppo  
Adagio ma non troppo  
Finale: allegro giocoso, ma non  
troppo

SHMUEL ASHKENASI

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BOSTON SYMPHONY ORCHESTRA  
ERICH LEINS DORF Music Director

Brooklyn Academy of Music, Thursday evening October 13  
at 8.30

ERICH LEINS DORF conductor

JANACEK Suite from 'The Cunning Little Vixen'

SCHUMANN Cello Concerto in A minor, op. 129

Allegro assetuoso  
Intermezzo; Andantino grazioso  
Allegro vivace

JULES ESKIN

INTERMISSION

BEETHOVEN Symphony no. 7 in A major, op. 92

Poco sostenuto-vivace  
Allegretto  
Presto  
Finale, allegro con brio

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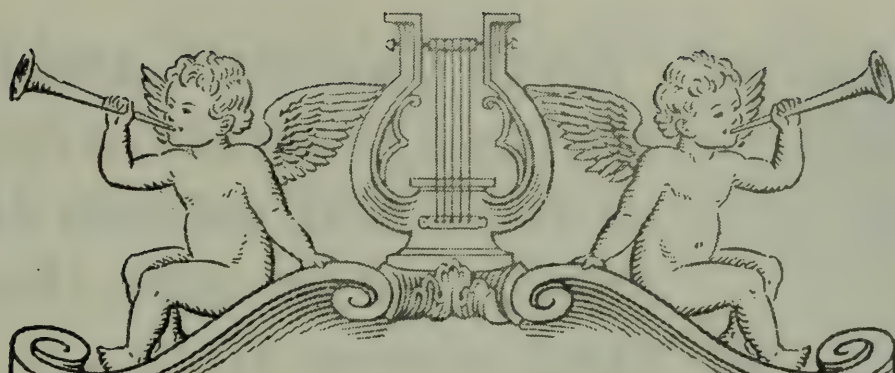




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EIGHTY-SIXTH SEASON

1966-1967



**Mahler: Symphony No. 6**

First recording of the Universal Edition International Edition Mahler Society of Vienna

**Boston Symphony Orchestra**

**Erich Leinsdorf**

*The American Edition*

**Berg: Le Vin**

Phyllis Curtin, Soprano



**RCA VICTOR**

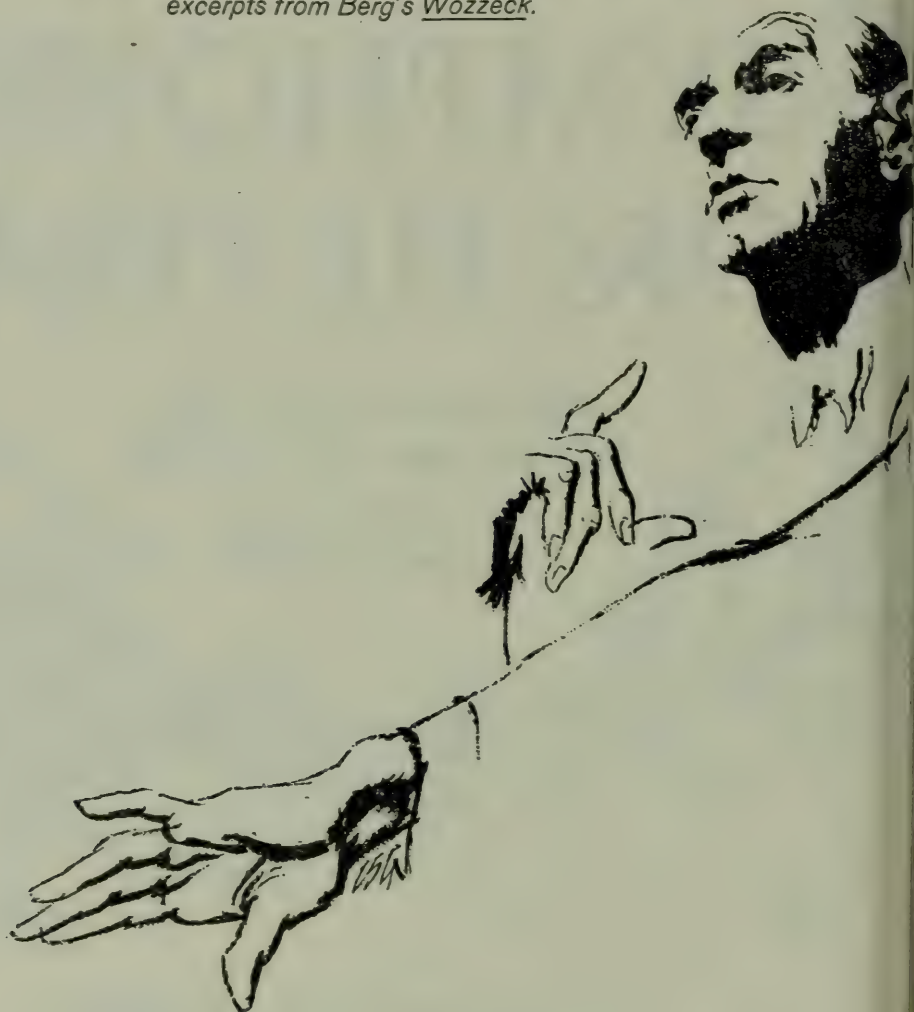
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CONCERT BULLETIN

OF THE

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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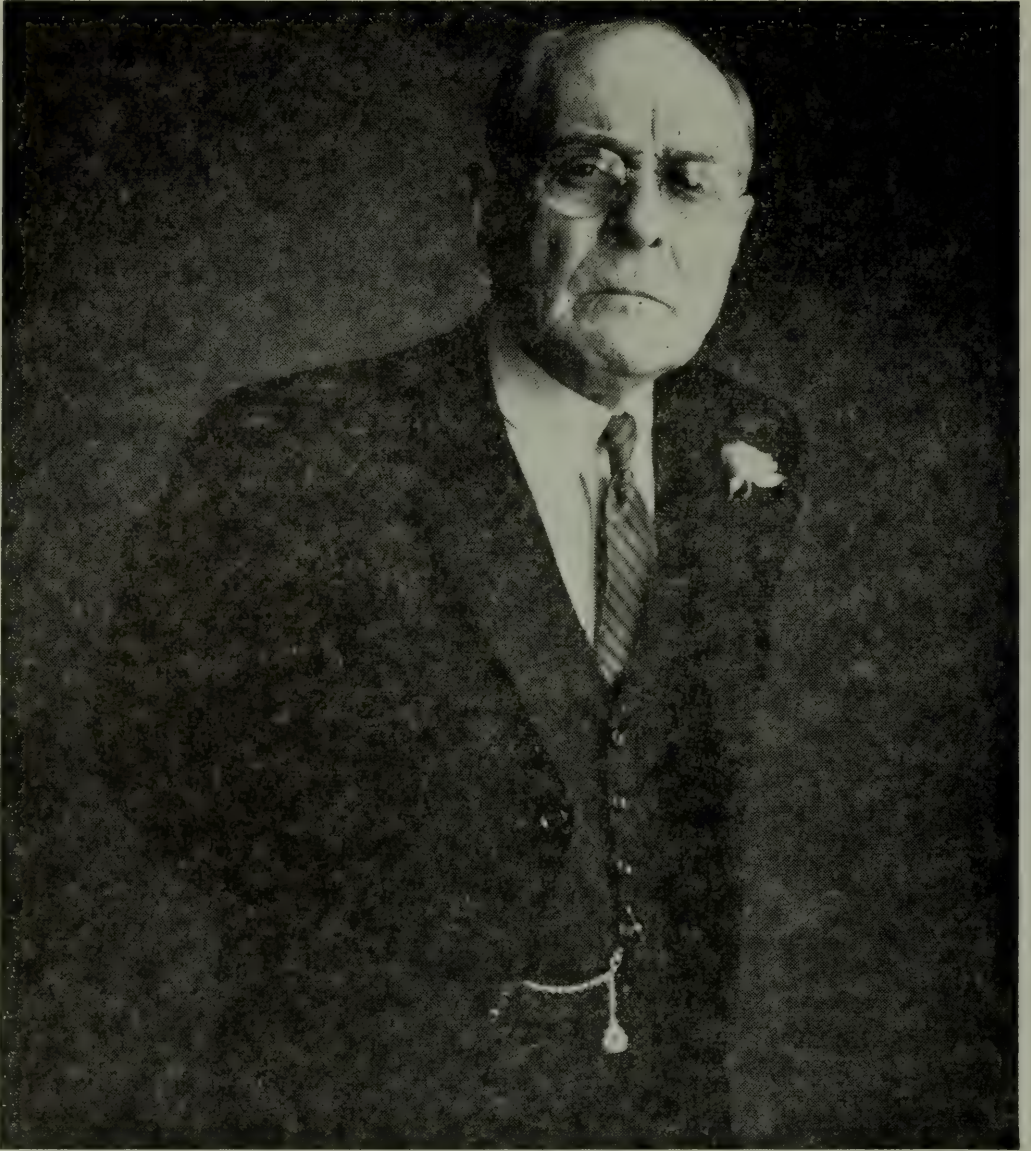
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*Assistant to the Music Director*

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S Y M P H O N Y   H A L L   •   B O S T O N



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In fact, he's no lawyer at all. But that didn't stop him from writing his own Will. (Why not save the legal fees? thought he.)

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See your lawyer about your Will. Keep it up to date. Maybe there will be a place for us in the picture, as executor or trustee.

### THE FIRST & OLD COLONY

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## *First Program*

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TUESDAY EVENING, OCTOBER 18, at 8:30 o'clock

---

MAHLER.....Symphony No. 3, in D minor, with  
Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

### INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)  
(with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck  
(Lively in tempo and jaunty in expression)  
(with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

NEW ENGLAND CONSERVATORY CHORUS

LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR

JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

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## SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

---

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19-20, 1943. The first complete performance of the Symphony in Boston was conducted by Mr. Burgin at the concerts of January 19-20, 1962.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns and post horn, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish

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We will not defer to thee in opinion or ask thee to defer to us. What thou thinkest ye shall say, if ye wish, without giving offense. What we think, we also say, believing that earth hath many aspects, and that love is large enough to encompass them all. So, while ye tarry here with us we would have thee enjoy the blessings of a home, health, love and freedom, and we pray that thou mayst find the final blessing of life . . .

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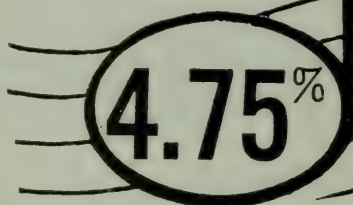
town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzsche's "*Zarathustra*," in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval "*Des Knaben Wunderhorn*." Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristic traits.

When Mahler had composed his Third Symphony he had become cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I - Introduction: Awakening of Pan; Summer enters; II - Minuet: What the flowers tell me; III - Scherzo: What the animals in the forest tell me; IV - Contralto solo; What man tells me; V - Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI - Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences

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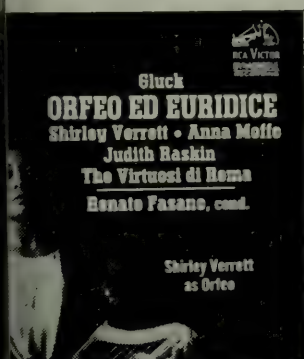
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## Shirley Verrett

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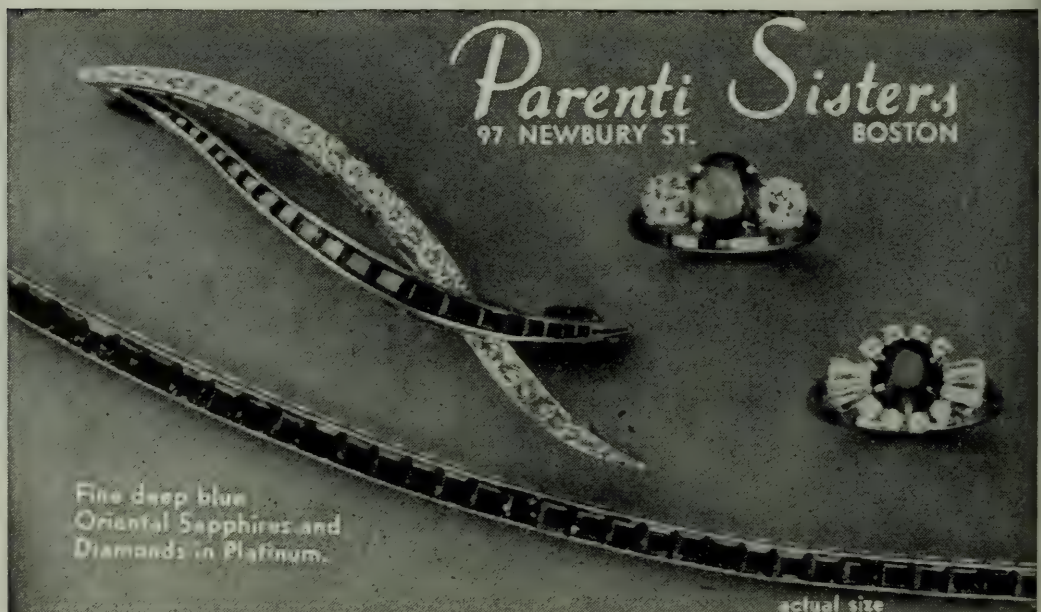
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were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images — he simply called them his own.\* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed — it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition — sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been afterwards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" — the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkammergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to

\* "*Was ——— mir erzählt.*"

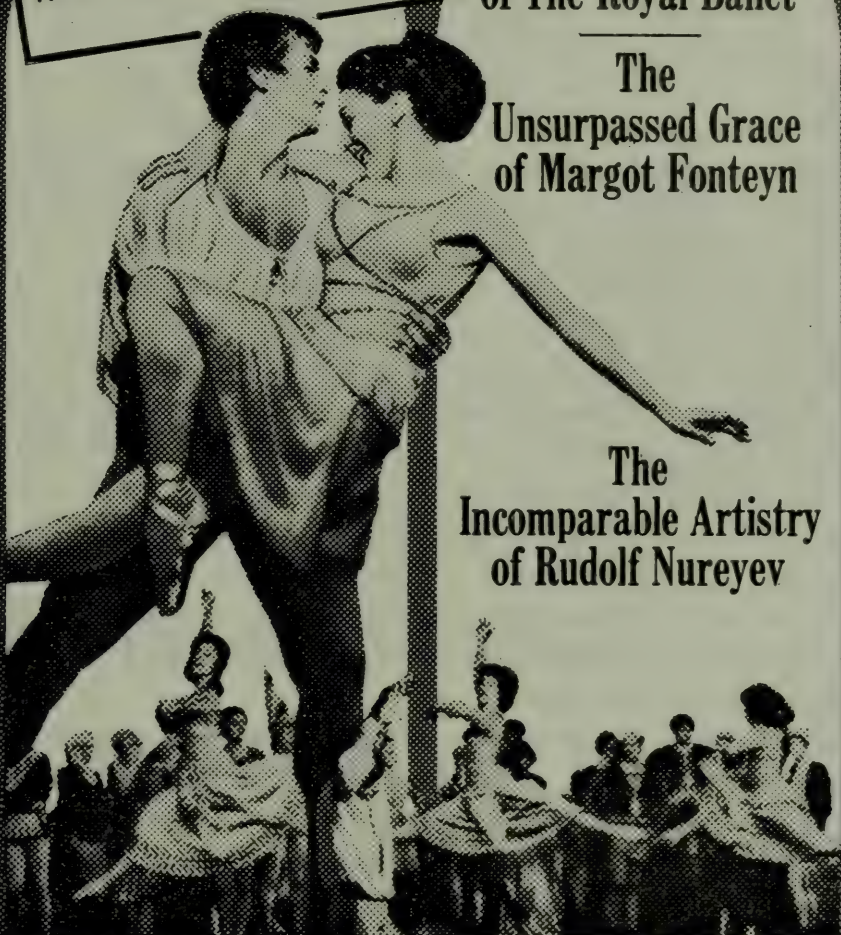


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a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietzschean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn*, directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

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To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the "master" to make the error of inviting ridicule. He was probably closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur*, a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.



The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm.

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As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

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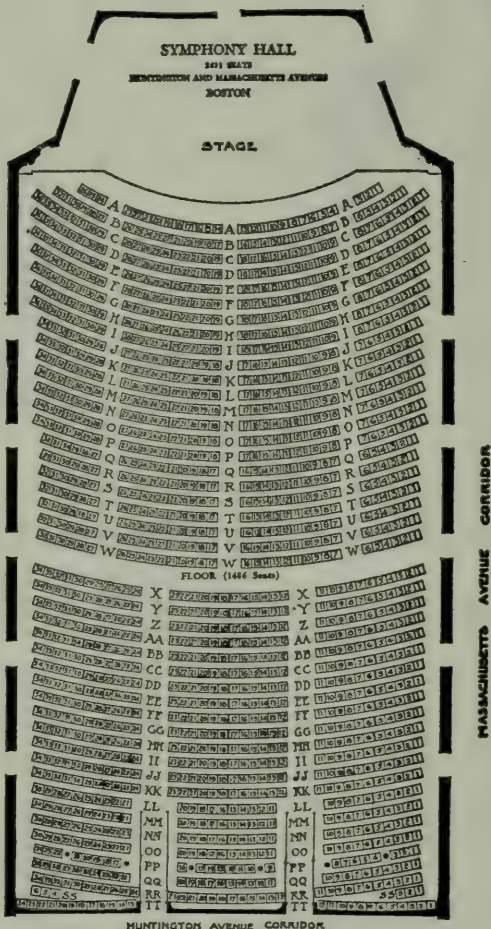
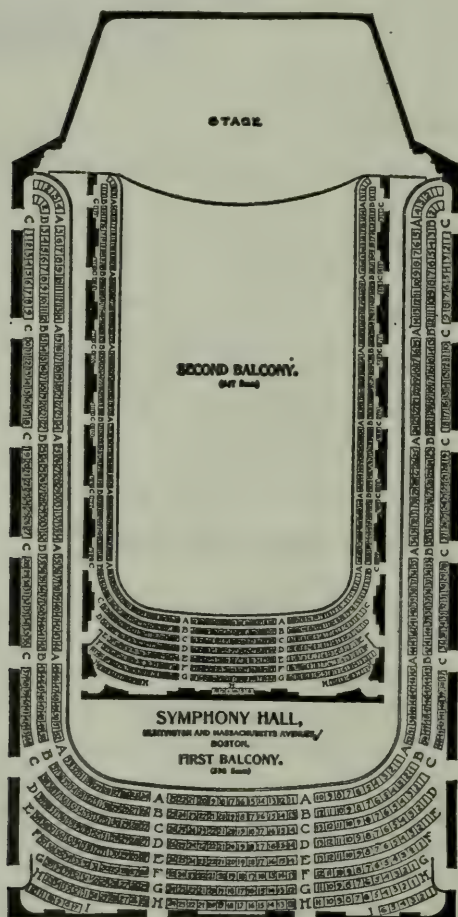




The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a "grazioso — in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, ever-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn*, not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).\* After a considerable development (this movement is twice the length of the minuet

\* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.



movement preceding) there is softly introduced the call of a post horn over violin chords. The call is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's "*Thus Spake Zarathustra*":

O man! Give heed!  
What does the deep midnight say?  
I slept!  
From deepest dream I have awakened!  
The world is deep!  
And deeper than the day had thought!  
Deep,  
Deep is its woe!  
Ecstasy, deeper still than grief!  
Woe speaks: pass on!  
But all ecstasy seeks eternity!  
Seeks deep, deep eternity!

*O Mensch! Gib Acht!  
Was spricht die tiefe Mitternacht?  
Ich schlief!  
Aus tiefem Traum bin ich erwacht!  
Die Welt ist tief!  
Und tiefer, als der Tag gedacht!  
Tief  
Tief ist ihr Weh!  
Lust tiefer noch als Herze Leid!  
Weh spricht, Vergeh!  
Doch alle Lust will Ewigkeit!  
Will tiefe, tiefe Ewigkeit!*

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn*. It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

Ding, dong, ding, dong.  
There were three angels who sang a  
sweet song;  
Joyfully it sounded through Heaven,  
They shouted joyfully  
That St. Peter was free of sin,  
And when the Lord Jesus sat at the  
board,  
For the last supper with his twelve  
disciples,  
The Lord Jesus spoke: what doest thou  
here?  
As I behold thee, thou weepst for me!  
And should I not weep, thou merciful  
God?  
I have broken the Ten Commandments.  
I go my way with bitter tears.  
Thou shalt not weep!  
Ah, come, and have mercy on me!  
If thou hast broken the Ten Command-  
ments  
Fall on thy knees and pray to God!  
Love only God in eternity!  
So shalt thou know heavenly joys,  
The heavenly city was made ready for  
Peter  
Through Jesus and all for salvation.  
Ding, dong, ding, dong.

*Binm, bamm, bimm, bamm.  
Es sungen drei Engel einen süssen  
Gesang;  
Mit Freuden es selig in dem Himmel  
klang,  
Sie jauchzten, fröhlich auch dabei,  
Dass Petrus sei von Sünden frei,  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwölf Jungern das Abendmahl  
ass:  
Da sprach der Herr Jesus, Was stehst du  
denn hier?  
Wenn ich dich anseh, so weinest du mir!  
Und sollt' ich nicht weinen, du gütiger  
Gott?  
Ich hab' übertreten die zehn Gebot.  
Ich gehe und weine ja bitterlich.  
Du sollst ja nicht weinen!  
Ach komm' und erbarme dich über mich!  
Hast du denn übertreten die zehen  
Gebot,  
So fall' auf die Knie und bete zu Gott!  
Liebe nur Gott in alle Zeit!  
So wirst du erlangen die himmlische  
Freud',  
Die selige Stadt war Petro bereit't  
Durch Jesum und Allen zur Seligkeit.  
Bimm, bamm, bimm, bamm, bimm.*



The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

Mahler's scores attained their high standard of clarity and mastery of intricate sonorities only after trial and error, and as the result of frequent redrafting. We are told that when conducting his own symphonies, Mahler hardly ever refrained from some revision. Unfortunately these revisions do not appear in the original printed scores, and only within the past few years Professor Erwin Ratz has undertaken a completely new edition under the auspices of the International Mahler Society. Up to the present moment his work has not reached the Third Symphony, but Mr. Leinsdorf has been in touch with him and has been told that compared to the other symphonies this particular score has relatively few revisions. These have been indicated on the second edition of the score, which is used at the current performances.

J. N. B.

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### THE SOLOIST

SHIRLEY VERRETT was born of musical parents in New Orleans and grew up in California. She began singing at the age of six. Her formal training was with Anna Fitziu in Hollywood and Marian Szekeley-Freschl at the Juilliard School. Her numerous awards have included the Marian Anderson Award, the John Hay Whitney Foundation Grant, a Ford Foundation Opera Fellowship and a Berkshire Music Center Opera Scholarship. Her operatic

career has centered on the title role of *Carmen*, which she has sung in Spoleto, Moscow, Lewisohn Stadium, Hollywood Bowl, Montreal, and with the New York City Opera. She will also sing this role in December at *La Scala*.

Miss Verrett has appeared with the orchestras of New York, Philadelphia, Pittsburgh, Minneapolis, Chicago and Los Angeles. Her first concert performances with the Boston Symphony Orchestra were in March, 1965.





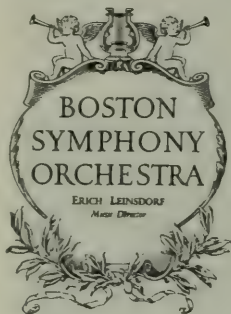


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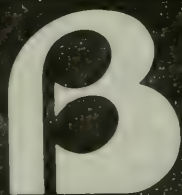
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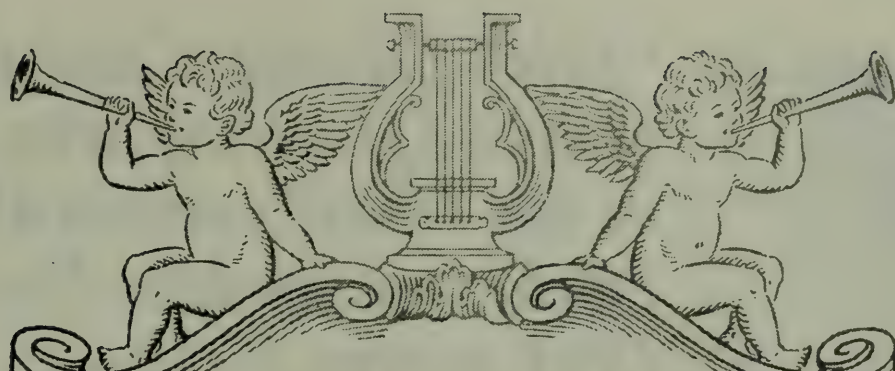


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OF THE

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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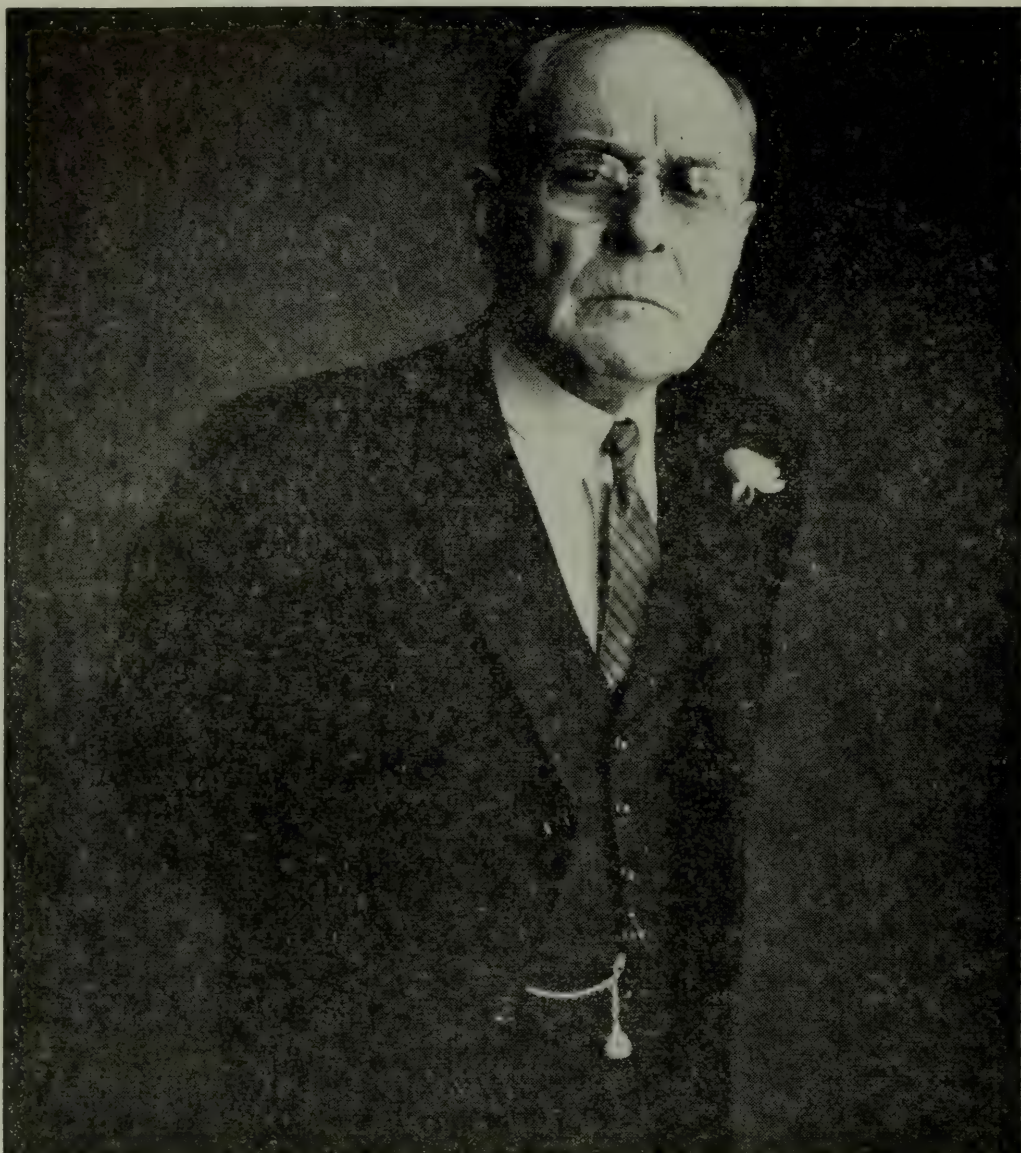
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## *First Program*

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TUESDAY EVENING, OCTOBER 18, at 8:30 o'clock

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MAHLER.....Symphony No. 3, in D minor, with  
Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

### INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)  
(with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck  
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(with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

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## SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19-20, 1943. The first complete performance of the Symphony in Boston was conducted by Mr. Burgin at the concerts of January 19-20, 1962.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns and post horn, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish

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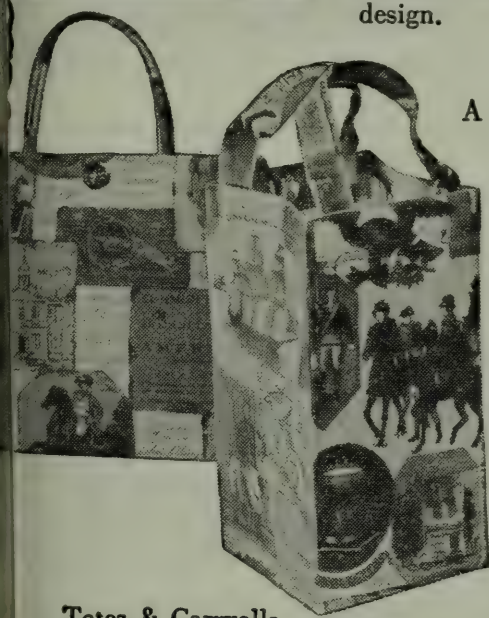
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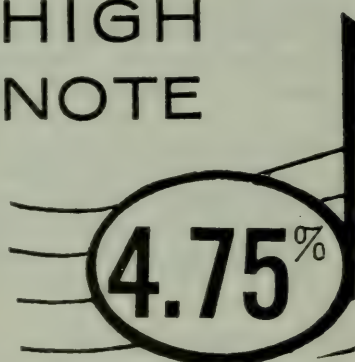
town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzsche's "*Zarathustra*," in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval "*Des Knaben Wunderhorn*." Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristic traits.

When Mahler had composed his Third Symphony he had become cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audience

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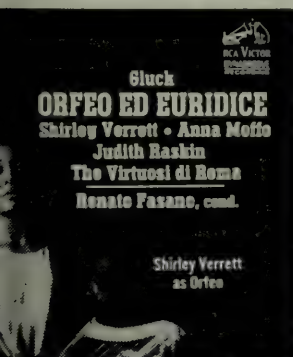
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## Shirley Verrett

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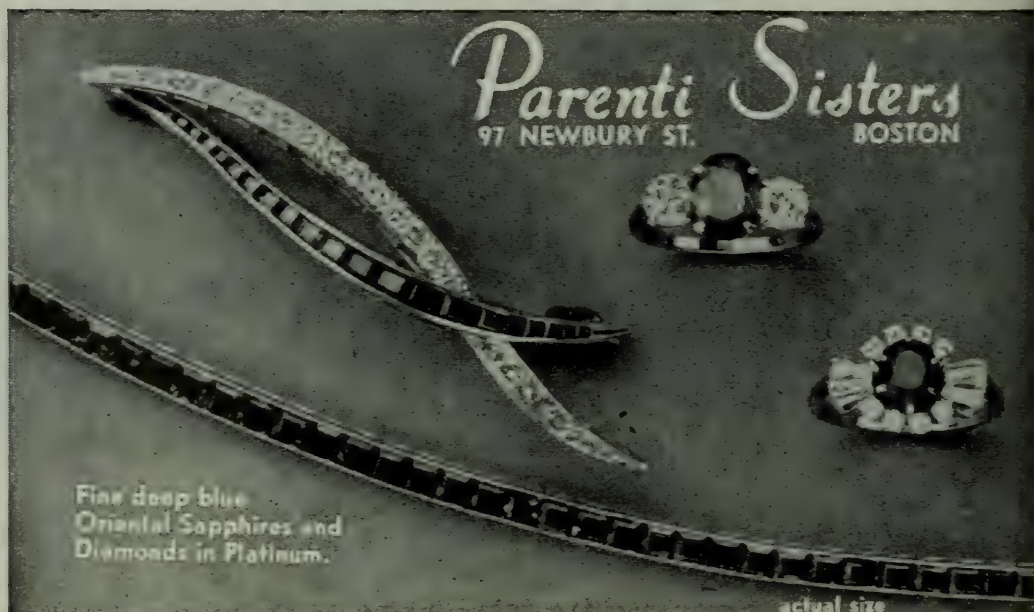
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were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images — he simply called them his own.\* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed — it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition — sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been afterwards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" — the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkammergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to

\* "Was ——— mir erzählt."

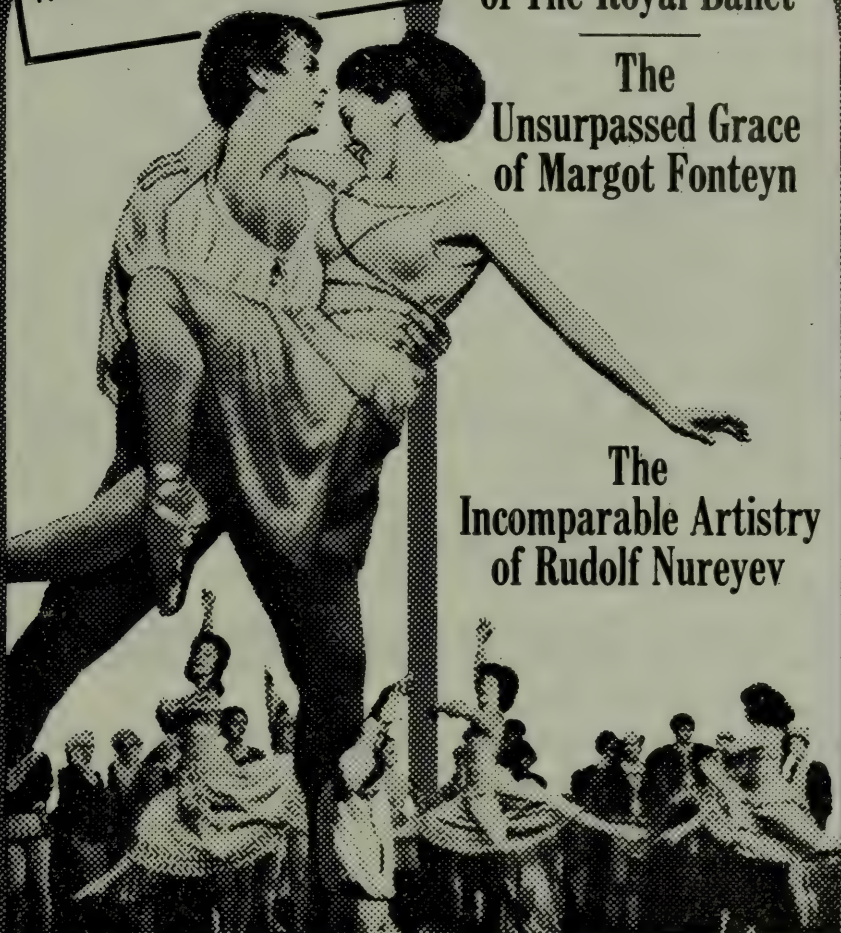


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a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietzschean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn*, directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

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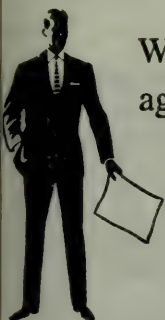


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To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the "master" to make the error of inviting ridicule. He was probably closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur*, a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.



The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm.

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His career began in the town of Virginia, Minnesota; continued at the University of Minnesota and the Curtis Institute of Music, where he studied under Del Negro and Tabuteau; was interrupted during World War II by service with the 83rd Infantry Division, in the course of which he received the Bronze Star; and resumed with the Chicago Symphony in 1947.

Five years later, he joined the Boston Symphony. A distinguished bassoon teacher, he is a faculty member of both the New England Conservatory and the Berkshire Music Center.

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As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

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JANUARY 31

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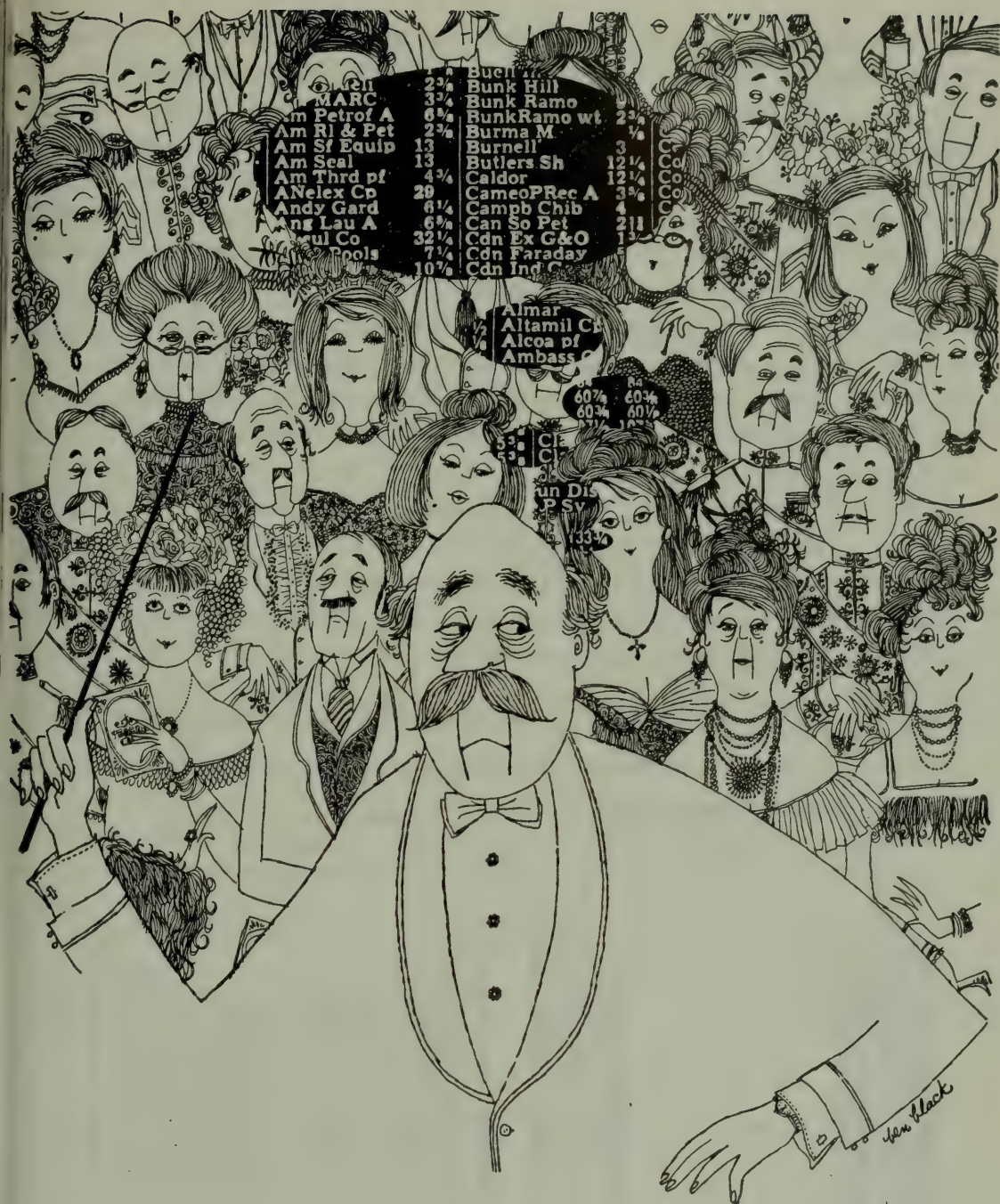
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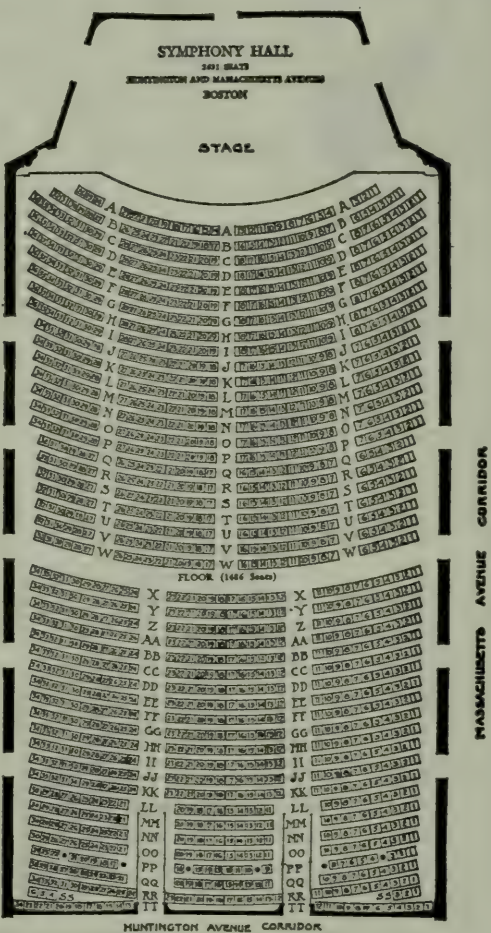
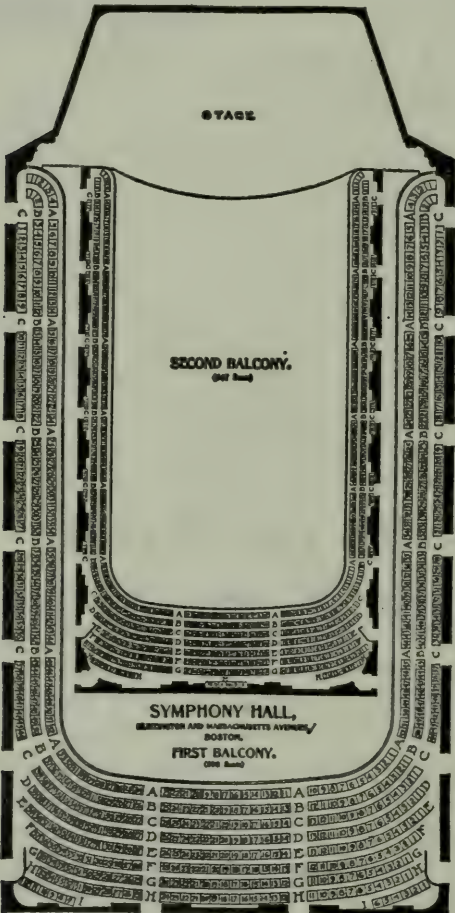
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The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a “grazioso – in minuet tempo,” the other “scherzando comodo.” In the second, the “minuet” movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, ever-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth’s Magic Horn*, not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).\* After a considerable development (this movement is twice the length of the minuet

\* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.



movement preceding) there is softly introduced the call of a post horn over violin chords. The call is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's "*Thus Spake Zarathustra*":

O man! Give heed!  
What does the deep midnight say?  
I slept!  
From deepest dream I have awakened!  
The world is deep!  
And deeper than the day had thought!  
Deep,  
Deep is its woe!  
Ecstasy, deeper still than grief!  
Woe speaks: pass on!  
But all ecstasy seeks eternity!  
Seeks deep, deep eternity!

*O Mensch! Gib Acht!  
Was spricht die tiefe Mitternacht?  
Ich schlief!  
Aus tiefem Traum bin ich erwacht!  
Die Welt ist tief!  
Und tiefer, als der Tag gedacht!  
Tief  
Tief is ihr Weh!  
Lust tiefer noch als Herze Leid!  
Weh spricht, Vergeh!  
Doch alle Lust will Ewigkeit!  
Will tiefe, tiefe Ewigkeit!*

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn*. It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

Ding, dong, ding, dong.  
There were three angels who sang a  
sweet song;  
Joyfully it sounded through Heaven,  
They shouted joyfully  
That St. Peter was free of sin,  
And when the Lord Jesus sat at the  
board,  
For the last supper with his twelve  
disciples,  
The Lord Jesus spoke: what doest thou  
here?  
As I behold thee, thou weapest for me!  
And should I not weep, thou merciful  
God?  
I have broken the Ten Commandments.  
I go my way with bitter tears.  
Thou shalt not weep!  
Ah, come, and have mercy on me!  
If thou hast broken the Ten Command-  
ments  
Fall on thy knees and pray to God!  
Love only God in eternity!  
So shalt thou know heavenly joys,  
The heavenly city was made ready for  
Peter  
Through Jesus and all for salvation.  
Ding, dong, ding, dong.

*Binm, bamm, bimm, bamm.  
Es sangen drei Engel einen süßen  
Gesang;  
Mit Freuden es selig in dem Himmel  
klang,  
Sie jauchzten, fröhlich auch dabei,  
Dass Petrus sei von Sünden frei,  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwölf Jungern das Abendmahl  
ass:  
Da sprach der Herr Jesus, Was stehst du  
denn hier?  
Wenn ich dich anseh, so weinst du mir!  
Und sollt' ich nicht weinen, du gütiger  
Gott?  
Ich hab' übertreten die zehn Gebot.  
Ich gehe und weine ja bitterlich.  
Du sollst ja nicht weinen!  
Ach komm' und erbarme dich über mich!  
Hast du denn übertreten die zehen  
Gebot,  
So fall' auf die Knie und bete zu Gott!  
Liebe nur Gott in alle Zeit!  
So wirst du erlangen die himmlische  
Freud',  
Die selige Stadt war Petro bereit't  
Durch Jesum und Allen zur Seligkeit.  
Bimm, bamm, bimm, bamm, bimm.*



The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

Mahler's scores attained their high standard of clarity and mastery of intricate sonorities only after trial and error, and as the result of frequent redrafting. We are told that when conducting his own symphonies, Mahler hardly ever refrained from some revision. Unfortunately these revisions do not appear in the original printed scores, and only within the past few years Professor Erwin Ratz has undertaken a completely new edition under the auspices of the International Mahler Society. Up to the present moment his work has not reached the Third Symphony, but Mr. Leinsdorf has been in touch with him and has been told that compared to the other symphonies this particular score has relatively few revisions. These have been indicated on the second edition of the score, which is used at the current performances.

J. N. B.

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---

### THE SOLOIST

SHIRLEY VERRETT was born of musical parents in New Orleans and grew up in California. She began singing at the age of six. Her formal training was with Anna Fitziu in Hollywood and Marian Szekeley-Freschl at the Juilliard School. Her numerous awards have included the Marian Anderson Award, the John Hay Whitney Foundation Grant, a Ford Foundation Opera Fellowship and a Berkshire Music Center Opera Scholarship. Her operatic

career has centered on the title role of *Carmen*, which she has sung in Spoleto, Moscow, Lewisohn Stadium, Hollywood Bowl, Montreal, and with the New York City Opera. She will also sing this role in December at *La Scala*.

Miss Verrett has appeared with the orchestras of New York, Philadelphia, Pittsburgh, Minneapolis, Chicago and Los Angeles. Her first concert performances with the Boston Symphony Orchestra were in March, 1965.







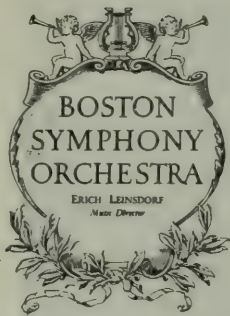
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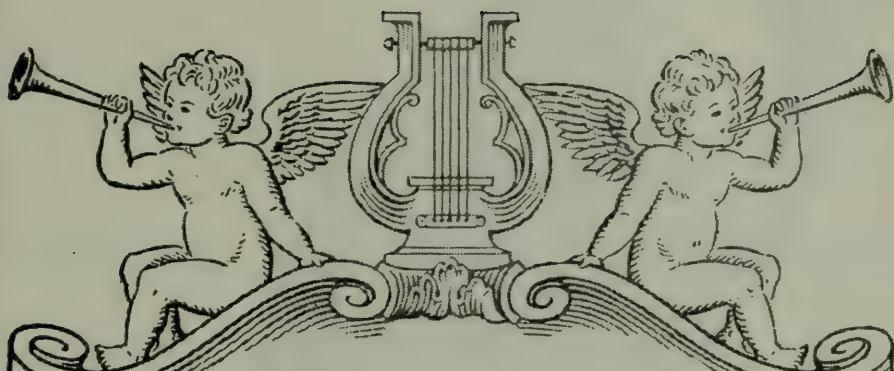


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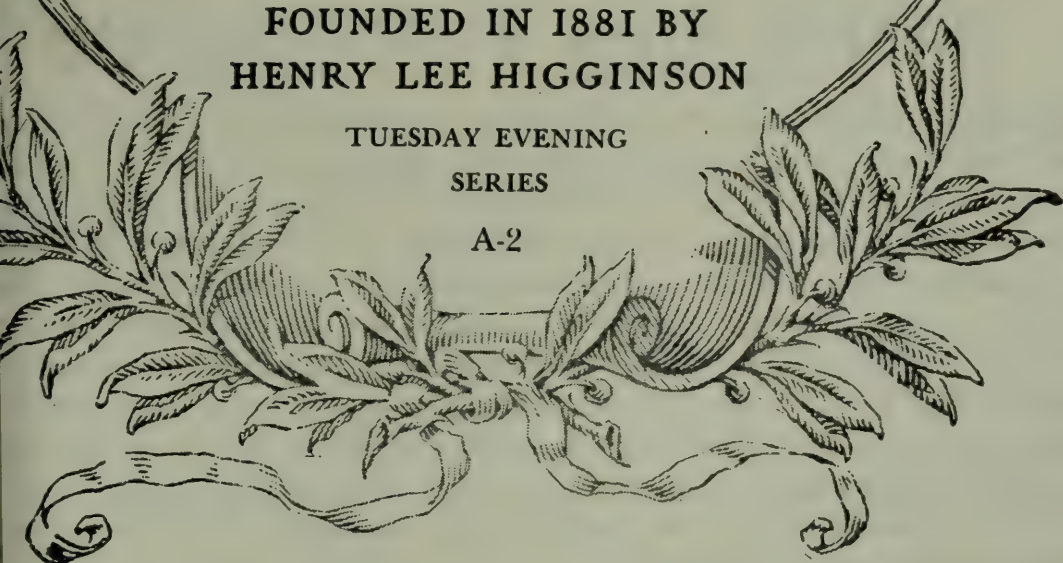


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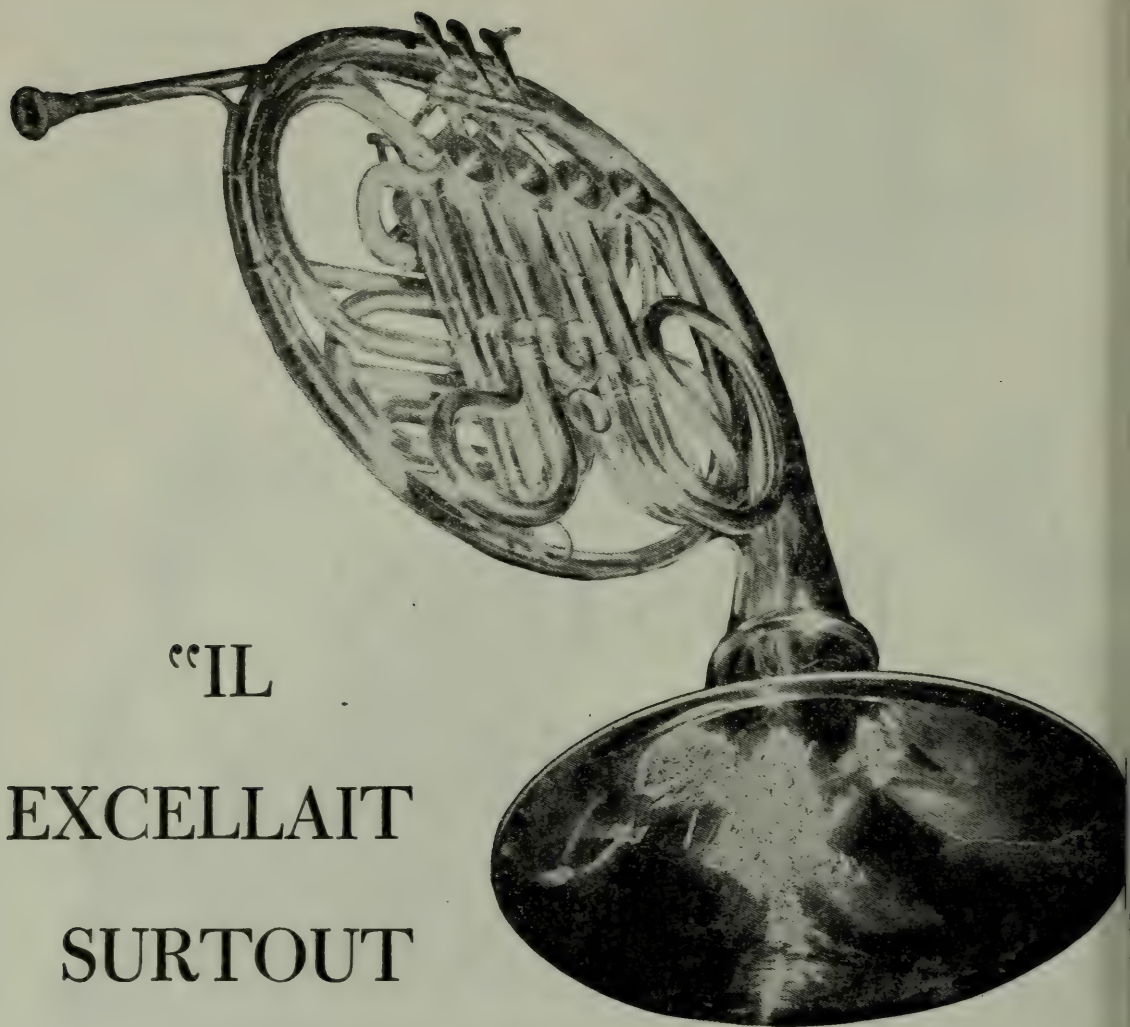
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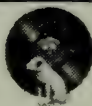
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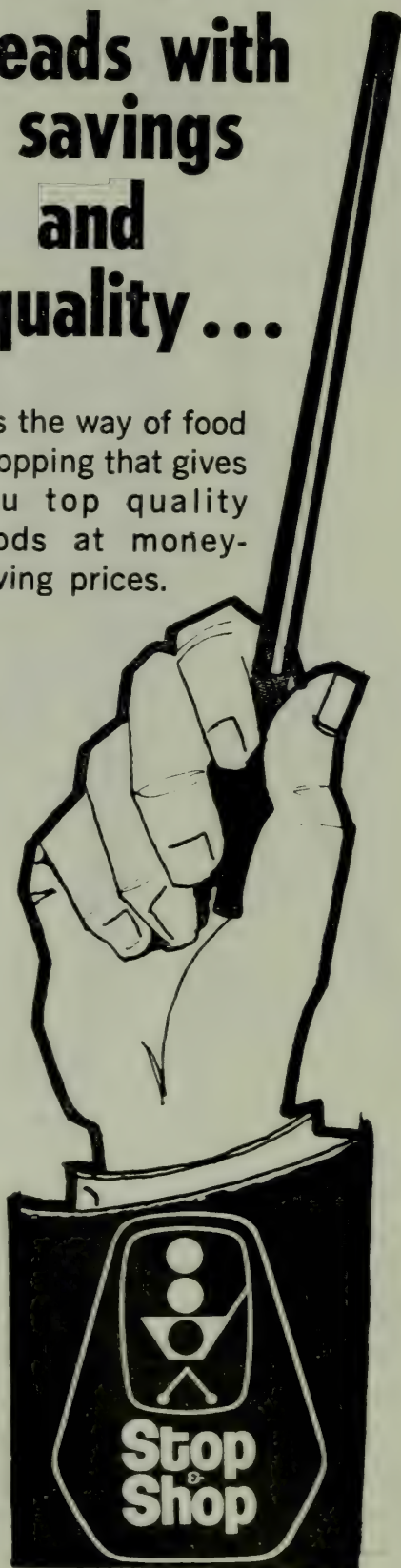
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The album comprises three disks and a bonus record which contains a discussion of chamber music by Erich Leinfelder, Joseph Silverstein and Peter Ustinov. Notes and commentary on the music have been provided by Peter Ustinov.

## RICHARD BURGIN

---

There may be those in Symphony Hall today who recall the Friday afternoon in early October, 1920, when a young man, Richard Burgin, first appeared as Concertmaster of this Orchestra. He was young in years but rich in experience — in his youth he had studied with Joseph Joachim and Leopold Auer, two of the most distinguished teachers of the day, and at the age of eleven had made his first concert appearance with the Warsaw Philharmonic Society. In 1912, Mr. Burgin was appointed Concertmaster of the Helsinki Orchestra, and this engagement was followed by an appointment in a similar capacity with the Oslo Symphony in 1916, where he stayed until he came to Boston at the invitation of Pierre Monteux, the Conductor at that time.

As Concertmaster of this Orchestra, Richard Burgin has made over eighty solo appearances in concertos ranging from Bach to Lopatnikov. His keen musical mind has spanned the repertoire from the classical concertos to those of Prokofiev and Hindemith. His performances of the Sibelius Concerto were particularly noteworthy because of his close association with the Finnish composer.

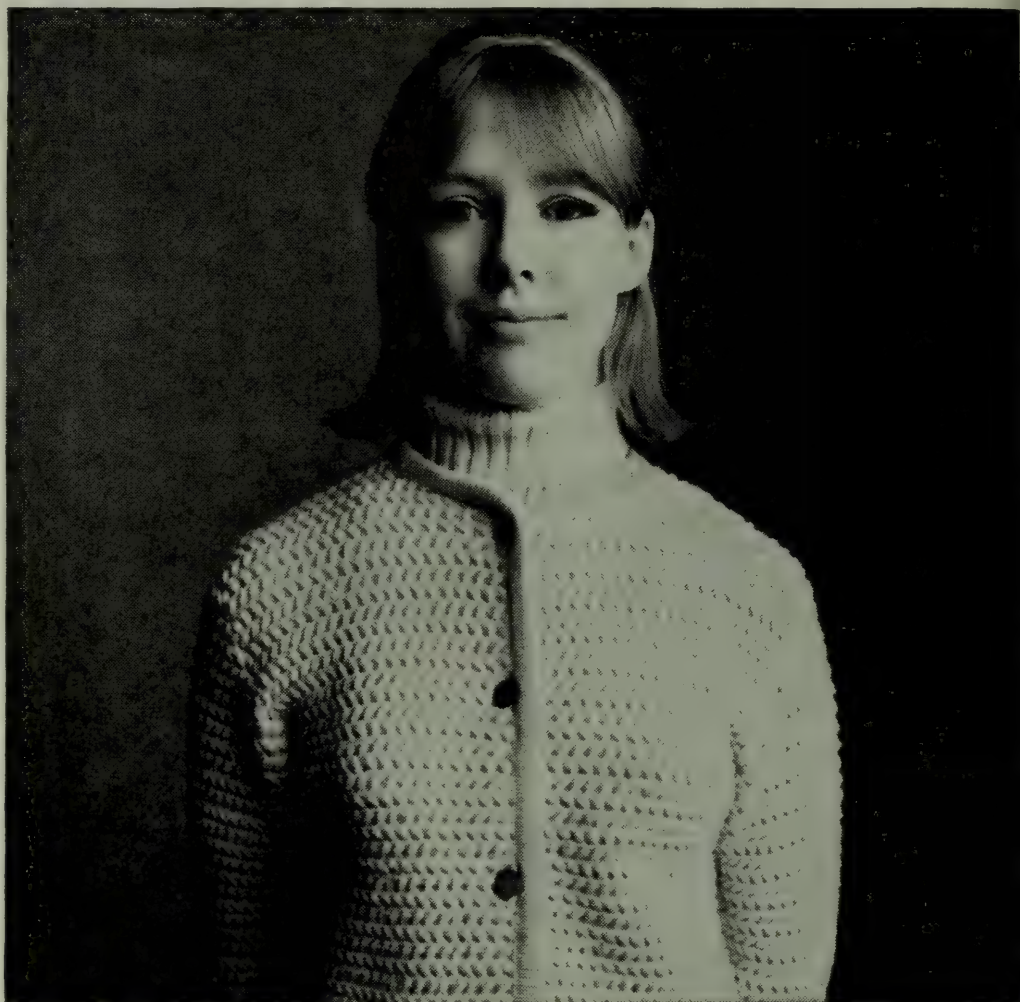
Mr. Burgin first conducted the Boston Symphony Orchestra in 1924, substituting for the indisposed Serge Koussevitzky, and from then on his appearances on the podium were frequent. He was appointed Assistant Conductor in 1935, and eight years later became Associate Conductor. Over the years he has conducted more than 320 Boston Symphony Orchestra concerts in the United States, Australia and Japan. These concerts have included many United States and world premières. Among the latter were the Symphony No. 1 by Easley Blackwood, and *Attis* by Robert Moevs. His early appreciation of Shostakovitch led him to be the first to perform the First and Fifth Symphonies by that composer at these concerts. He conducted the first Boston performance of the *Symphonia Serena* of Hindemith, a composer whom he has highly regarded.

At the end of last summer's Berkshire Festival, Mr. Burgin retired as Associate Conductor of the Boston Symphony Orchestra. He actively continues his career as Professor of Music at Florida State University at Tallahassee, where he teaches violin and is a member of the University's String Quartet-in-Residence, as is his wife, the violinist Ruth Posselt. He has conducted Beethoven's Ninth Symphony at the University, and has also been in charge of the annual Florida State University Conducting Symposium since joining the faculty. Last summer he was active in the Daytona Beach Festival, during which he conducted the London Symphony Orchestra.

This Orchestra has been uncommonly fortunate to have as one of its central members a man of such musical gifts, intellectual force and complete dedication. The Trustees gratefully acknowledge their debt and offer their warm wishes to Mr. and Mrs. Burgin in their future careers.



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## Second Program

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---

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH.....Violin Concerto No. 1, in A minor

- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

HINDEMITH.....Symphonia Serena

Moderately fast

Geschwindmarsch by Beethoven, Paraphrase

Colloquy

Solo violins: JOSEPH SILVERSTEIN, ALFRED KRIPS

Solo violas: BURTON FINE, REUBEN GREEN

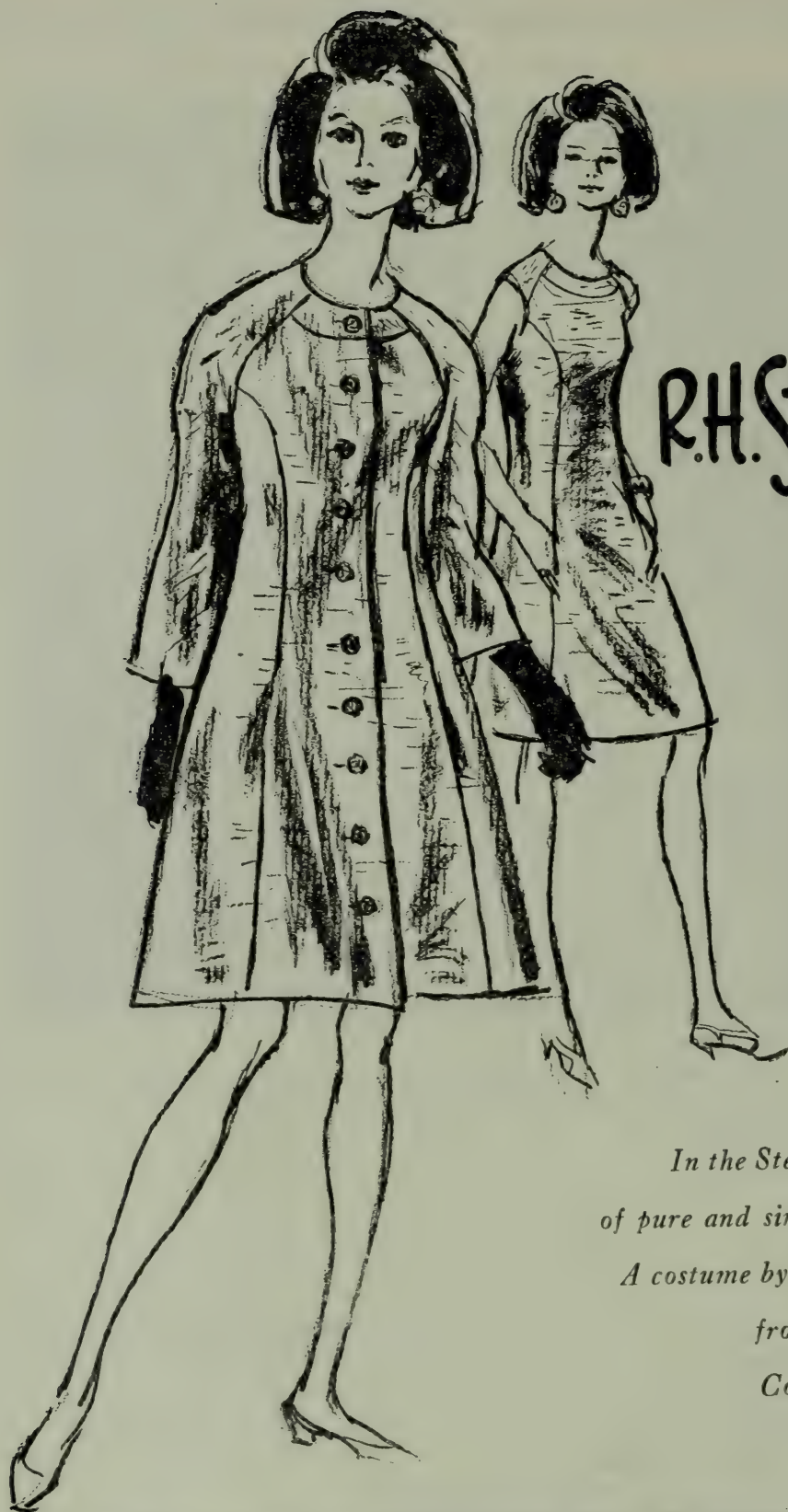
Finale: gay

### INTERMISSION

HOSTAKOVITCH.....Symphony No. 5, *Op. 47*

- I. Moderato
  - II. Allegretto
  - III. Largo
  - IV. Allegro non troppo
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# VIOLIN CONCERTO IN A MINOR, No. 1

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

The title runs: *Concerto violino certato, due violini, una viola, obbligati, e basso continuo.*

OF BACH's powers as organist there is plentiful testimony from his contemporaries. He was remembered primarily as an organist for many years after his death. "His manner of managing the clavier," writes Forkel, his first biographer, "was admired by all those who had the good fortune to hear him, and envied by all those who might themselves claim to be considered as good performers." Whether Bach was equally an object of envy by the violinists of his time we are not told. Forkel does remind us that sitting in at a chamber music performance he preferred the viola: "With this instrument he was in a sense the center of the harmony, where he could hear and enjoy to the utmost what was going on on both sides of him." We do know that the violin was anything but strange to him.

As a boy Bach studied violin and viola with his father, and when he left the *Gymnasium* at Lüneburg, he was sufficiently expert to take his

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place in the orchestra of Johann Ernst, brother of the reigning Duke Wilhelm Ernst in Weimar. As *Kammermusicus* at Weimar he would have been required to lead a string group, playing violin, in the apartments of his prince. Bach must often have been called upon to play outside of his official duties. Nor did he lay aside the violin in favor of the keyboard as Mozart did. Bach no doubt regarded the violin as he did the other instruments — not as something on which to display agility, but as a medium where the finger tips may bring to pass as sonorously, comfortably, and clearly as possible the music which his heart dictated. Surely his violin music does not fall short of his keyboard music in the close affinity where the performer as creator facilitates, liberates, and enriches his art instead of encumbering it with a glitter of technical prowess — as in cases too well known. The composer of the Chaconne or the two Violin Concertos must have been a master of his instrument in every sense.

Indeed, solo instruments were used in a more integral sense in the time of Bach, when the virtuoso of the Liszt or Paganini type was not yet dreamed of. The individual or the group of solo players in a concerto had parts closely woven, obbligato fashion, into the orchestral score, repeating, matching or varying short phrases as a brighter single thread in the texture of voice weaving.

In the last twenty years, thanks to the recording industry, musicians have been able to hear a great deal of Baroque music. It is easy to perceive that Bach formed much of his orchestral writing on Italian



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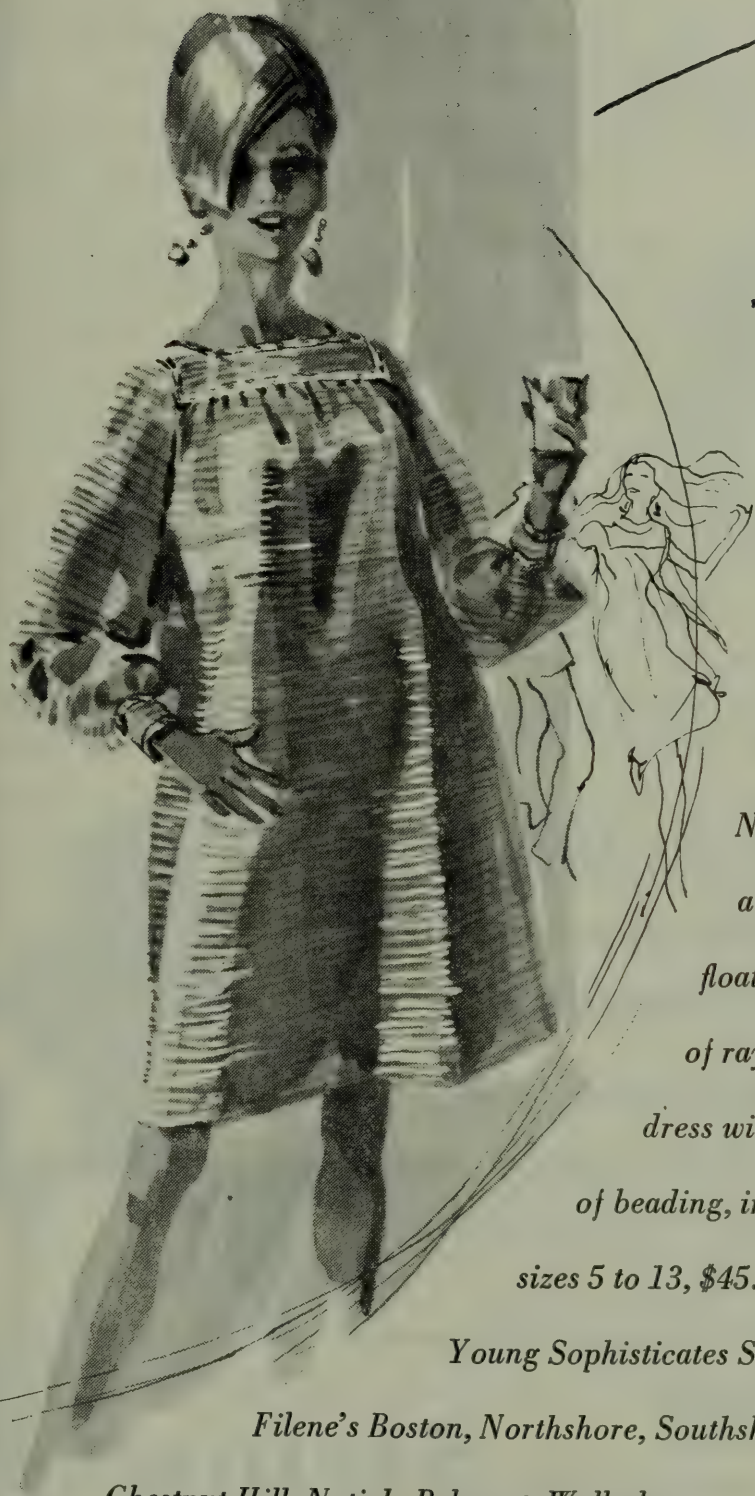
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models. There is no question of the strong influence of Vivaldi. The fact remains, however, that in the field of pre-classical violin concertos, only those by Bach are frequently heard in our large concert halls. Although the early pre-classical concertos from Italy were often of outstanding merit, they could not compare with the profundity of expression or the superb craftsmanship of Bach. Not until the nineteen-year-old Mozart do we come upon a violin concerto composed on a comparable level of inspiration and with a comparable command of the craft.

Sir Hubert Parry, writing of the two violin concertos, notes that "the functions of the orchestra are not so subordinate as in the clavier concertos. Both the concertos for violin solo, in A minor and E major are, as a matter of fact, works of the most delightful quality. They are cast on the Italian lines, with quick movements first and last and a slow movement in the middle, and the style is simple, direct, and melodious. The quick movements are essentially practical in their relation to an average audience, and the slow movements are of supreme beauty and interest. In the latter Bach adopts his favourite device of using characteristic figures in the accompaniment, which in these cases are given mainly to the basses. It is worth while to note their kinship in this particular with the wonderful slow movement of the Italian concerto. But in both the present instances Bach's cue is definite and special,

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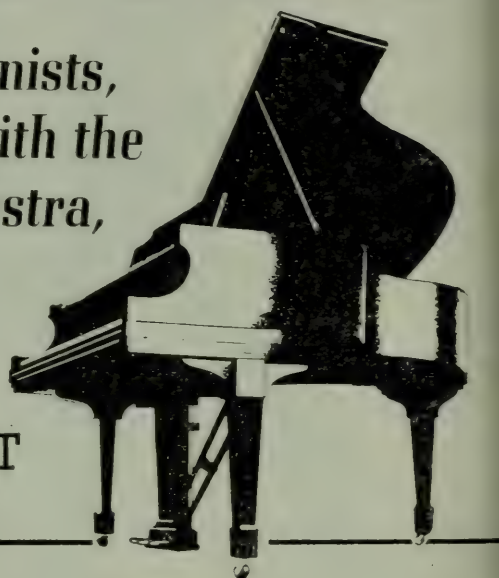
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and gives the scheme a distinct character of its own. What was most probably in his mind was to make the subject which is given to the basses a kind of text or psychological entity which recurred persistently in the manner of what the French call happily an 'obsession' to which the violin solo constantly discourses in answer, as though arguing the contention of the basses from different points of view. The slow movement of the E major Concerto might even be compared with the 'dialogues' in the cantatas, or perhaps even more aptly with the slow movement of Beethoven's Concerto in G. The great fascination which such movements exercise over people who are not essentially musical (as well as over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes), or the view which puts the psychological scheme in the forefront, was the right one. But it is in his wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological concepts, and touches the fringe of the question, which was due to excite so much attention a century and a half later, of program music.

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Joining the Detroit Symphony at 16, James proceeded to St. Louis; to the Chicago Symphony under Stock, the Los Angeles under Klemperer, and the Cleveland under Leinsdorf before joining the B.S.O.—permanently, as it turned out—in 1945.

Noted for his première of the Second Strauss Horn Concerto at Tanglewood in 1949 and for his impeccable recordings of the Mozart horn concerti, James Stagliano is also a mycologist, a collector of prints and cookbooks, and a golfer good enough to have collected several prizes in Stockbridge Golf Club tournaments.

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## SYMPHONIA SERENA

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895; died in Frankfurt, December 28, 1963

Paul Hindemith composed his *Symphonia Serena* by commission in the summer of 1946 from the Dallas Symphony Orchestra, by which it was first performed under its conductor, Antal Dorati, February 2, 1947.

The *Symphonia Serena* was introduced to these concerts by Richard Burgin on October 24, 1947, and was performed by him again on November 1-2, 1963.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, percussion (bass drum, snare drum, wood blocks, glockenspiel, cymbals), celesta and strings. The score is dated New Haven, December 31, 1946.

THE composer lists the movements as follows:

- I. Moderately fast
- II. "Geschwindmarsch" by Beethoven,\* Paraphrase: Rather fast  
(Wind instruments only)
- III. Colloquy: Quiet (String orchestra in two sections, with solo violin and solo viola offstage)
- IV. Finale: Gay

In a program of the Dallas Symphony Orchestra are notations by Mr. Dorati. The conductor received a letter from Mr. Hindemith dated November 2, 1946, in which he wrote:

\* This Military March (without opus number) exists in four manuscript versions written in 1809 and 1810 and variously inscribed. It was published in 1822 by Schlesinger as "*Geschwindmarsch* [quick step] for Wind Instruments."

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"I am not quite sure yet about the style and character of the piece. Among two ideas that occupy my mind since months, I am inclined to decide in favor of a 'Symphonia Serena' — a symphonic piece on a rather large scale, but entirely away from the usual 'Pathétique' style. Would you like to have such a piece? In two or three weeks I shall probably have worked out the plan, and could then tell you more about it in case you are interested."

On November 20, Mr. Hindemith wrote: "One movement of the piece (the second) is already written, so I think you can put it on your program in February. . . . The title of the entire piece will be, as stated before, 'Symphonia Serena,' and the second movement is for wind instruments only, with the title 'Geschwindmarsch by Beethoven. Paraphrase.' The third movement is for strings only, and the first and last are for full orchestra."

"On December 31," writes Mr. Dorati, "the composition of the entire Symphony was finished and three movements of the score, a marvel of calligraphy, were in my possession."

"The first movement is in sonata form, a rather typical example of

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first movements of classical symphonies. As the composer explained it is entirely away from the 'Pathetique' style, or, I might rather say, romantic style. This should not suggest, however, that the piece is unemotional. It is very alive and vivid music, with contrasting and strong themes. Its opening theme with its descending fifths and ascending fourths, is one of the strongest I have heard in modern symphony writing. . . . The second theme is marked 'grazioso.' The third theme has the character of a coda. The themes are developed in the usual symphonic fashion. The exposition is brought back in the customary reprise, and the movement ends in a strong climax.

"The second movement, 'Geschwindmarsch' by Beethoven. Paraphrase,' takes the place of a scherzo. Under a fluent and steady current of woodwind passages, which provide a continuous thematic background, the Beethoven theme is stated in little bits at a time first and gradually becomes stronger, more and more coherent, and develops into a very fast march, with which the scherzo closes brilliantly.

"The third movement is written for string orchestra divided into two groups. The first puts forth a serious and tender, slow theme. The second group plays a faster scherzando section, pizzicato. These two sections are connected by a recitative-like passage for two solo violins, one of them playing backstage. After the pizzicato section, again a

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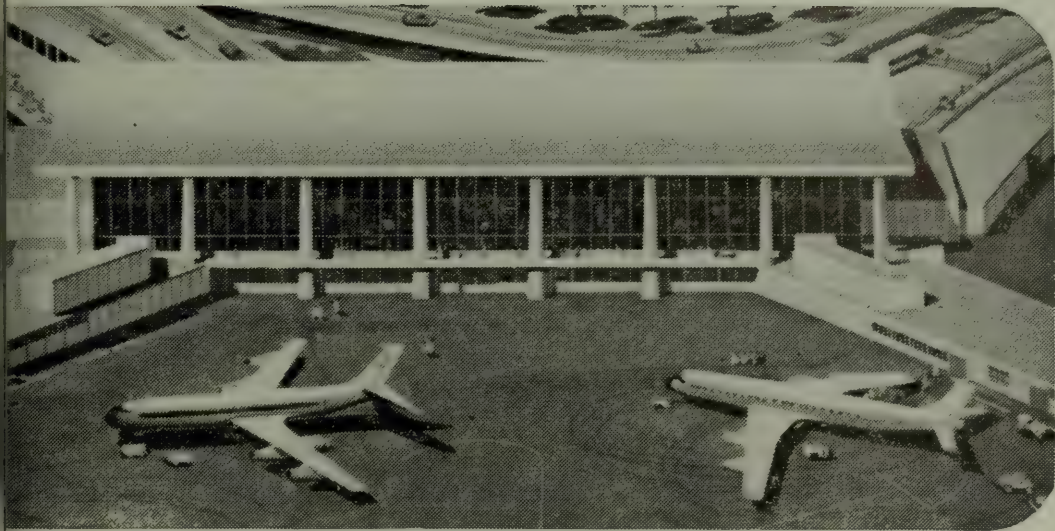
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recitative-like passage is played, this time by two solo violas in the same fashion as before, the second answering the first from behind the scene; and following that section, the movement ends with the first and second string groups playing their respective themes simultaneously.

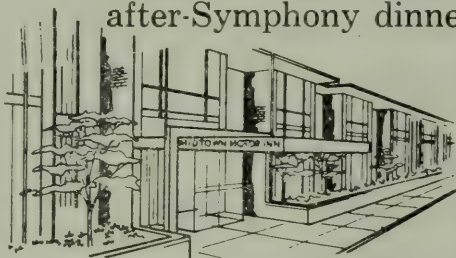
"This movement is a unique example of modern contrapuntal writing, as is, really, the entire work, which, to my mind, excels in an unusual freshness of invention, and utmost clarity in planning and execution.

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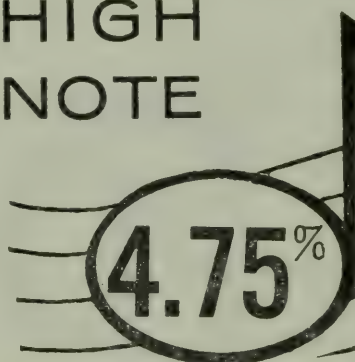
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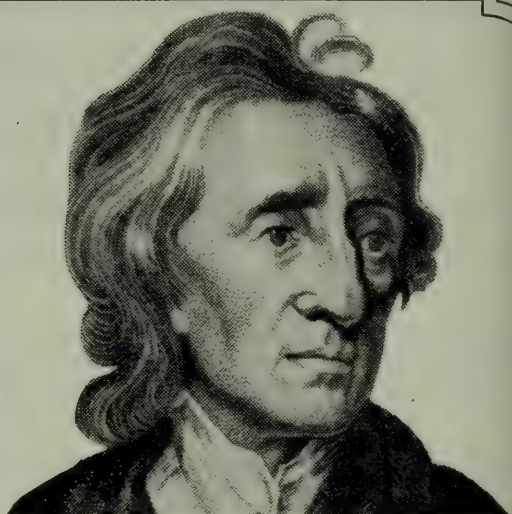
By PAUL HINDEMITH

*In the third chapter of his book A Composer's World, based on his Charles Eliot Norton lectures at Harvard in 1949-1950, and published by the Harvard University Press, Mr. Hindemith dwells upon the composer's feelings in writing his music. The chapter is here quoted in part.*

THERE will always be a tendency for all participants in music to trust their musical equivalent of the prosaic but helpful horse sense: to believe that an inspired composition will inevitably release in the minds of all concerned one and the same kind of emotional reaction. But quite apart from the fact that inspiration is not a plain artistic phenomenon to be taken for granted (as our next chapter will

John Locke

judgment



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disclose), the following more careful examination of our emotional reactions to musical impressions will disprove so simple a supposition.

The most generally accepted explanation of the effect music has upon a listener is: it expresses feelings. Whose are the feelings it expresses? Those of the composer, the performer, the individual listener, or the audience? Or does it express feelings of a general character, the specification of which is left to the members of any of these groups?

Music cannot express the composer's feelings. Let us assume a composer is writing an extremely funereal piece, which may require three months of intensive work. Is he, during this three-months period, thinking of nothing but funerals? Or can he, in those hours that are not devoted to his work because of his desire to eat and to sleep, put his grief on ice, so to speak, and be gay until the moment when he resumes his somber activity? If he really expressed his feelings accurately as they occur during the time of composing and writing, we would be presented with a horrible motley of expressions, among which the grievous part would necessarily occupy but a small place.

Perhaps we are to believe that the composer need have the feeling of

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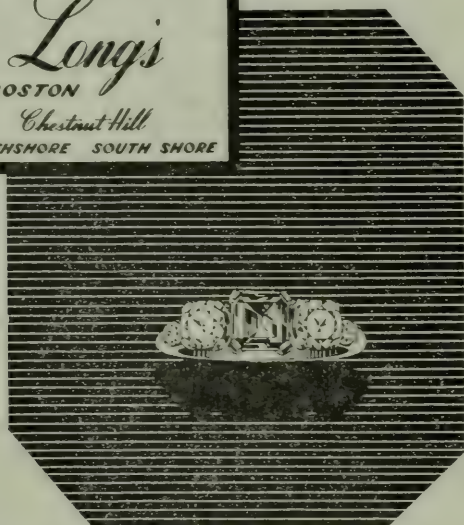
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grief only once at the beginning of his work, in order to drench the opus with somberness, notwithstanding his own feelings of hilarity, jocularity, and whatever else he is going to experience during the time of incubation? This idea is even more ridiculous than the preceding one, because there is no reason why in a series of feelings just the first one, due to its position, should be of greater importance. If the feelings of the series occur with equal intensity, it is most likely that the latest one, as the most recent experience, has the greatest importance, while the first has already lost its significance; and if the intensity is variable, then it will be the points of greatest intensity that are predominant.

If the composer himself thinks he is expressing his own feelings, we have to accuse him of a lack of observation. Here is what he really does: he knows by experience that certain patterns of tone-setting correspond with certain emotional reactions on the listener's part. Writing these patterns frequently and finding his observations confirmed, in anticipating the listener's reaction he believes himself to be in the same mental situation. From here it is a very small step to the further conviction that he himself is not only reproducing the feelings of other individuals, but is actually having these same feelings, being obsessed by them whenever he thinks he needs them, and being urged to express



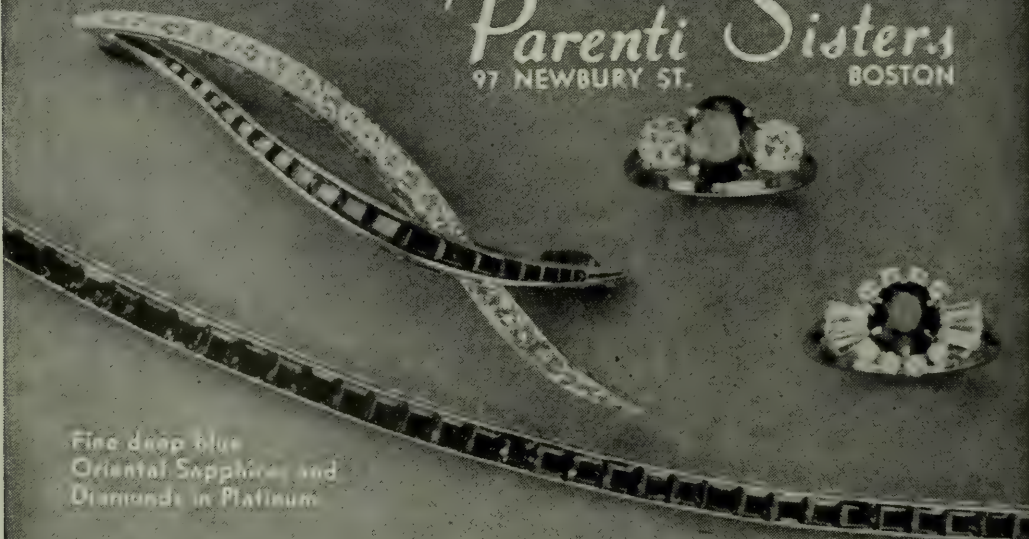
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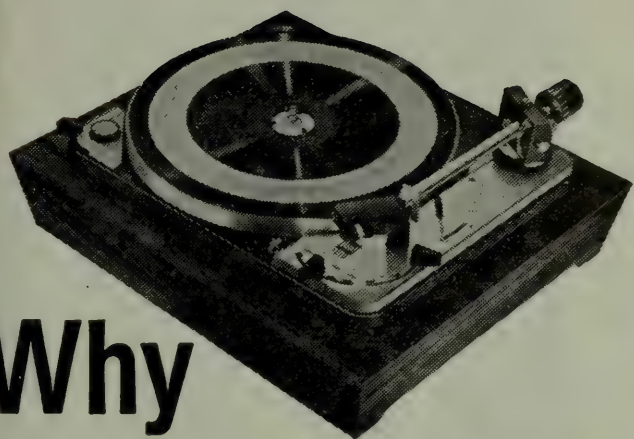
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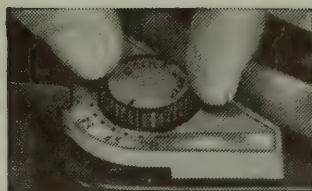
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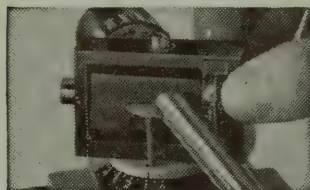
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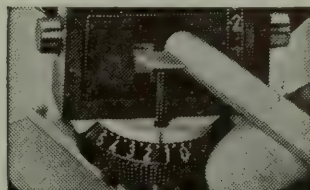
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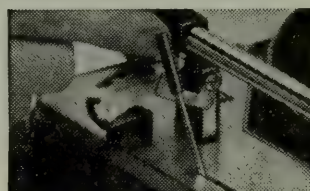
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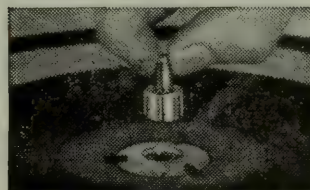
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them with each stroke of his ever-ready pen. He believes that he feels what he believes the listener feels; he tries to construct musically the ultimate ring of this strange chain of thought — and consequently he does not express his own feelings in his music.

Can music express the feelings of the performer? Even if performer of any kind — singers, players, conductors — were actually the demigod that many of them want us to think they are and some of them believe themselves to be, in reality they are, in respect to the current that flows from the composer's brain to the listener's mind, nothing but an intermediate station, a roadside stop, a transformer house, and their duty is to pass along what they received from the generating mind. Although our system of notation can give them no more than approximations of the composer's intentions, they are supposed to understand his written symbolism and by means of their own interpretational liberties and changes add merely what is the minimum requirement for a realization of the composition in sound. The ideal performer will never try to express his own feelings — if ever he thinks that feelings are to be expressed — but the composer's, or what he thinks the composer's feelings were. Covering a piece with a thick layer of the performer's so-called feelings means distorting, counterfeiting it. A performer, in doing this, changes his function from that of a transformer to a competing generator — and the shocks received from the clashing of two

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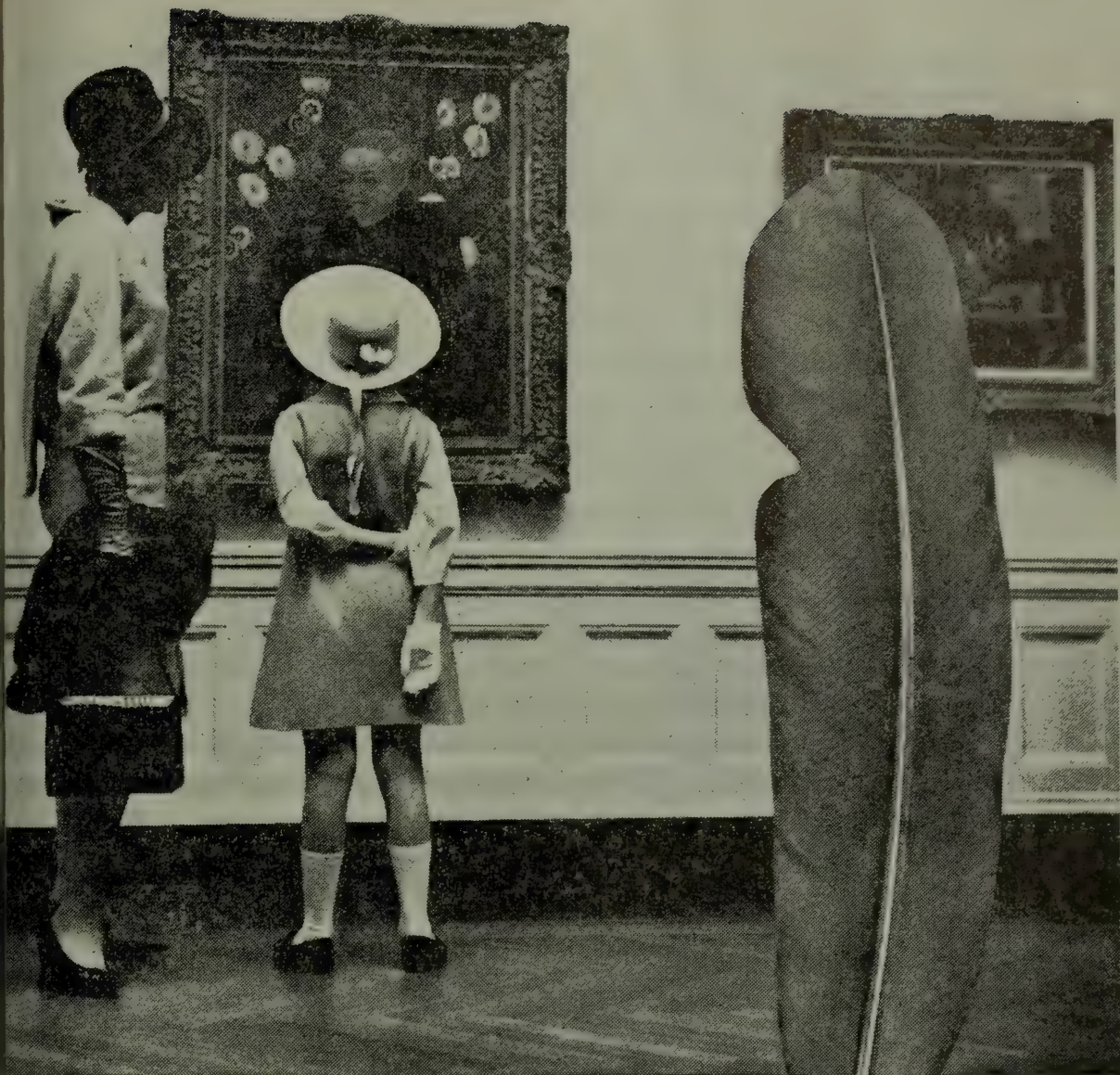
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different currents always hit the innocent listener. Whether the performer trusts he is adding a minimum of his own feelings to a piece he performs, or whether he soaks it thoroughly in these feelings like a piece of pot roast in brown gravy, he is in the same state of self-deception as was the above-mentioned composer. What he thinks are his feelings is again the series of conclusions mentioned before: observed correspondence of music and emotional effect on the listener — confirmation by frequent recurrence — identification of himself with those effects — the belief that he himself “feels” them.

The case is somewhat more involved with the feelings of the individual listener or the collective feeling of an entire audience. All listeners, individually or collectively, are also the victims of the treacherous chain of thought, although their unconscious reasoning enters at another point of its course. The composers’ and performers’ unconscious starting point was the listeners’ emotional reaction intellectually anticipated. The listeners, having these emotional reactions as the final result of the musical process do not actually start with the intellectual anticipation of them. Their chain of reasoning is: (1) The composer expresses his feelings in his music — which opinion, although wrong, is excusable, since the listener is unaware of the composer’s previous miscalculations. (2) The performer expresses the composer’s or his own

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feelings (equally wrong, as we have seen). (3) The composer's and performer's feelings, expressed in their musical production, prompt me to have the same feelings.

Since the listeners' conclusions are based on the composers' and the performers' false suppositions, they cannot contain any truth, and we can also state that the listeners' individual or collective feelings are not expressed in music.

If music does not express feelings, how then does it affect the listener's emotions? There is no doubt that listeners, performers, and composers alike can be profoundly moved by perceiving, performing, or imagining music, and consequently music must touch on something in their emotional life that brings them into this state of excitation. But if these mental reactions were feelings, they could not change as rapidly as they do, and they would not begin and end precisely with the musical stimulus that aroused them. If we experience a real feeling of grief — that is, grief not caused or released by music — it is not possible to replace it at a moment's notice and without any plausible reason with the feeling of wild gaiety; and gaiety, in turn, cannot be replaced by complacency after a fraction of a second. Real feelings need a certain interval of time to develop, to reach a climax, and to fade out again; but reactions to music may change as fast as musical phrases do, they may spring up in full intensity at any given moment and disappear entirely when the musical pattern that provoked them ends or changes. Thus these reactions may within a few instants skip from the most profound degree of grief to utter hilarity and on to complacency without causing any discomfort to the mind experiencing them, which would be the case with a rapid succession of real feelings. In fact, if it happened with real feelings, we could be sure that it could be only in the event of slight insanity. The reactions music evokes are not feelings, but they are the images, memories of feelings. We can compare these memories of feel-

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ings to the memories we have of a country in which we have traveled. The original journey may have taken several weeks or months, but in conjuring up in our memory the events of it, we may go through the entire adventure in a few seconds and still have the sensation of a very complete mental reconstruction of its course. It is the same trick dreams play on us. They, too, compress the reproductions of events that in reality would need long intervals of time for their development into fractions of a second, and yet they seem to the dreamer as real as adventures he has when he is wide awake. In some cases these dream-events may even be the "real" life of the individual, while the facts they reflect, distort, or rearrange are nothing but an inconsequential and sober succession of trifles.

Dreams, memories, musical reactions — all three are made of the same stuff. We cannot have musical reactions of any considerable intensity if we do not have dreams of some intensity, for musical reactions build up, like dreams, a phantasmagoric structure of feelings that hits us with the full impact of real feeling. Furthermore we cannot have any musical reactions of emotional significance, unless we have once had real feelings the memory of which is revived by the musical impression. Reactions of a grievous nature can be aroused by music only if a former experience of real grief was stored up in our memory and is now again

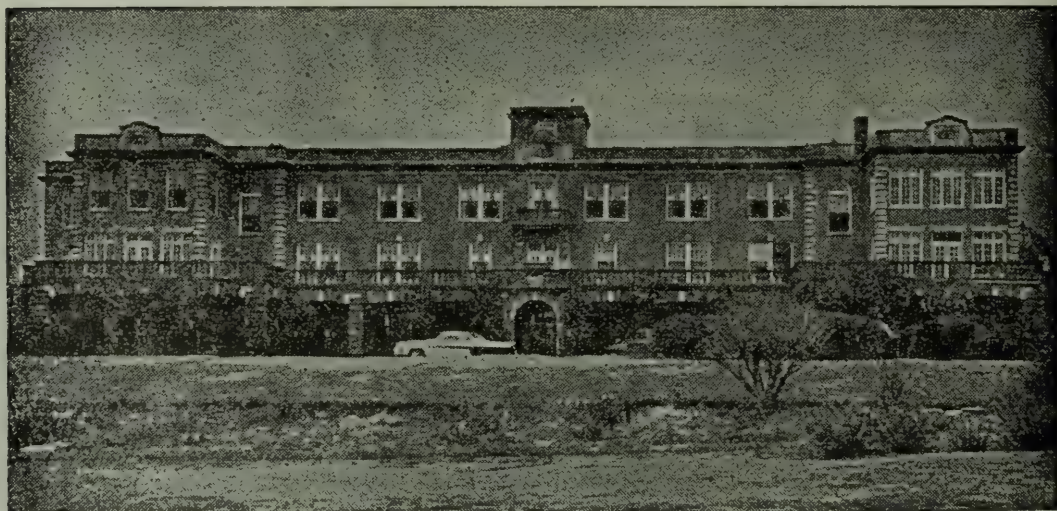
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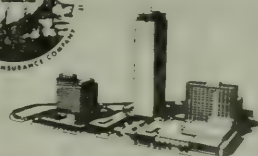


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portrayed in a dreamlike fashion. "Musical" gaiety can be felt only if a feeling of real gaiety is already known to us; "musical" complacency arises in our memory only if complacency felt before without musical prompting was already part of our experience. It is only with the memory of feelings in our mind that we can have any feelinglike reaction caused by music. This can be proved. If, for example, we assume that music is able to arouse a reaction, which in the mind of a mass murderer uncovers the memory of the satisfaction he felt after having slaughtered a row of twenty victims, that feeling cannot be reproduced in our own minds unless we do as he did — murder twenty people and then listen to the adequate music. Certainly we can imagine what this fellow felt and we can direct our reactions to music so that in their dreamlike way they make us feel as if we had the mass murderer's experience and the memories thereof, released by music. But these reactions can never be like the genuine ones of the mass murderer, as we do not have the actual experience that left its imprints in his mind; they can be nothing but reactions of a similar — never identical — nature; reactions based on the feeling of satisfaction we had after other cruelties we committed. These are now substituted by us for the lacking experience of greater cruelty, and are rather artificially brought into contact with a musical impression.

If music did not instigate us to supply memories out of our mental storage rooms, it would remain meaningless, it would merely have a certain tickling effect on our ears. We cannot keep music from uncovering the memory of former feelings and it is not in our power to avoid them, because the only way to "have" — to possess — music, is to connect it with those images, shadows, dreamy reproductions of actual feelings, no matter how realistic and crude or, on the contrary, how





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denatured, stylized, and sublimated they may be. If music we hear is of a kind that does not easily lend itself or does not lend itself at all to this connection, we still do our best to find in our memory some feeling that would correspond with the audible impression we have. If we find nothing that serves this purpose, we resort to hilarity — as in the case of oriental music, mentioned above — and have a “funny feeling,” but even this funny feeling is merely the image of some real funny feeling we had with some former nonmusical experience, and which is now drawn out of its storage place, to substitute for the memory of a more suitable feeling.

This theory gives us a reasonable explanation for the fact that one given piece of music may cause remarkably diversified reactions with different listeners. As an illustration of this statement I like to mention the second movement of Beethoven’s Seventh Symphony, which I have found leads some people into a pseudo feeling of profound melancholy, while another group takes it for a kind of scurrilous scherzo, and a third for a subdued pastorale. Each group is justified in judging as it does. The difference in interpretation stems from the difference in memory-images the listeners provide, and the unconscious selection is made on the basis of the sentimental value or the degree of importance each image has: the listener chooses the one which is dearest and closest to his mental disposition, or which represents a most common, most easily accessible feeling.

We may ask: what is the relation of the reaction to music as described

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here to the form of perceiving or imagining music, discussed in the second chapter? The intellectual act of building up in our mind a parallel structure of a piece heard or imagined, simultaneously with its performance or with its imagination, is not to be confused with the emotional reaction to music as described now. Although the presence of both is the indispensable condition for our mental absorption of musical impressions, they are not interdependent. They are independent, and their independence may go so far, that a piece which we relish emotionally may have a very discomfoting, even disgusting effect on us while we are producing its parallel form mentally; and a piece which gives us the highest satisfaction intellectually may have only a minor effect on our emotions. Examples for the first category can be found in many of Tchaikovsky's, Dvořák's, Grieg's, and other composers' pieces, in which the audible structure frequently is enchanting and is apt to release easily and pleasantly all the images of feelings as mentioned before, but intellectually sometimes makes us ask: "Do these fellows really assume that we are so naïve as to take their jesting for serious creation?" For the second category we find examples in many super-contrapuntal or otherwise overconstructed compositions, when our intellectual faculty of understanding may be carried to very high spheres, but emotionally we are left with dissatisfaction, because these structures are so involved or overburdened or unpredictable, that our activity of reconstructing them intellectually absorbs all our attention and prohibits emotional enjoyment.

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## SYMPHONY No. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and later for the most part under the direction of Serge Koussevitzky: October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, March 5, 1948; November 24, 1944 (Leonard Bernstein conducting); October 24-25, 1952, December 28-29, 1956, October 27-28, 1961 (Richard Burgin conducting); and March 12-13, 1965 (Leopold Stokowski conducting).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, military drum, tam-tam, xylophone, bells, celesta, piano, harp and strings.

THE Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the

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pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section

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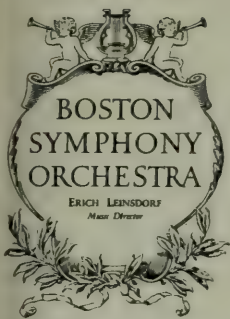
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and *da capo*. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

. . .

Shostakovitch has given forth a statement about his intentions on composing the Fifth Symphony:

"The theme of my symphony is the making of a man. I saw man

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with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement."

Dmitri Rabinovich in his valuable book on Shostakovitch\* believes that the "invisible hero" of the Fifth Symphony depicts a "young Russian intellectual" of the early Revolution period who seeks the "new social system" of his land as "the way out of his spiritual isolation."

Mr. Rabinovich, in the course of a florid description of the score, points out an allusion in the return during the finale of the second part of the main theme from the first movement. It is "played softly on the cellos and double-basses accompanied by the same short, contemplative phrase, repeated sixteen times, at first by the violins and then by a flute. *This very same phrase* is repeated eight times in the piano accompaniment to the last lines of Shostakovitch's romance *Rebirth* (to Pushkin's lyric, op. 46, 1936), the words of which are:

And the waverings pass away  
From my tormented soul  
As a new and brighter day  
Brings visions of pure gold.

This romance was written by Shostakovitch literally on the eve of his work on the Fifth Symphony. The dramatic significance of this coincidence is not open to doubt even if the repeated use of the phrase from the romance in the symphony was only dictated by subconscious memory."

\* *Dmitri Shostakovitch* (Lawrence and Wishart, London, 1959).

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## BRIEF WORDS ABOUT THE SYMPHONIES OF SHOSTAKOVITCH

**T**HE First Symphony by Shostakovitch, composed when he was nineteen, was welcomed in the Western world as music of youthful ebullience, charm and free fantasy, the work of what promised to be the first important composer to have been born in Soviet Russia. His Second and Third were bound up with revolutionary subjects, but were not successful even in his own country, and were soon forgotten. He wrote his Fourth Symphony shortly after his opera, *Lady Macbeth of Mzensk*, but when in 1936 Pravda, the official organ of the Central Committee of the Communist Party, categorically denounced that opera, the new symphony succumbed with it and was withdrawn before it could be performed.\* The Fifth Symphony, composed in 1937, enjoyed a distinct success and Shostakovitch was returned into public favor.

Richard Burgin was the first to conduct the symphonic music of Shostakovitch in Boston, introducing the First Symphony in 1935, the

\* The Symphony was performed in 1963 by Eugene Ormandy and the Philadelphia Orchestra, and recorded by him.

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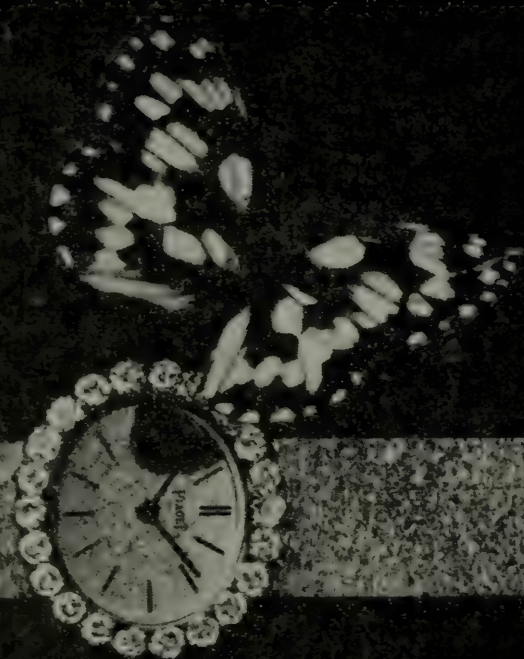
Fifth in 1939. Serge Koussevitzky became a champion of this composer in the following season, ultimately conducting not only the First and Fifth Symphonies but all that followed during his tenure — the Sixth, Seventh, Eighth and Ninth. The interest in Shostakovich in the United States had continued to grow, and orchestras competed (and paid well) for the privilege of a first performance. Of the new symphonies, the Seventh, popularly known as the “Leningrad” Symphony, had a topical interest, having been begun during the German siege of that capital in 1941.

After the Ninth, which shortly followed the close of the war, a cheerful work in marked contrast with the dark or violent moods of the Seventh or Eighth, Shostakovich did not return to the symphonic form for eight years. Meanwhile, in 1948, the Central Committee came out with its condemnation of “formalism in music,” and Shostakovich was among the victims together with Prokofiev and lesser lights.

The Tenth Symphony, first heard in 1953, had a mixed reception in Russia. It was performed at these concerts under Erich Leinsdorf in 1962. The directive of the Communist Party had denounced cacophony, “incomprehensible” sounds, and had insisted that music should be immediately intelligible to the people at large, that it should avoid “personal idiosyncrasy.”

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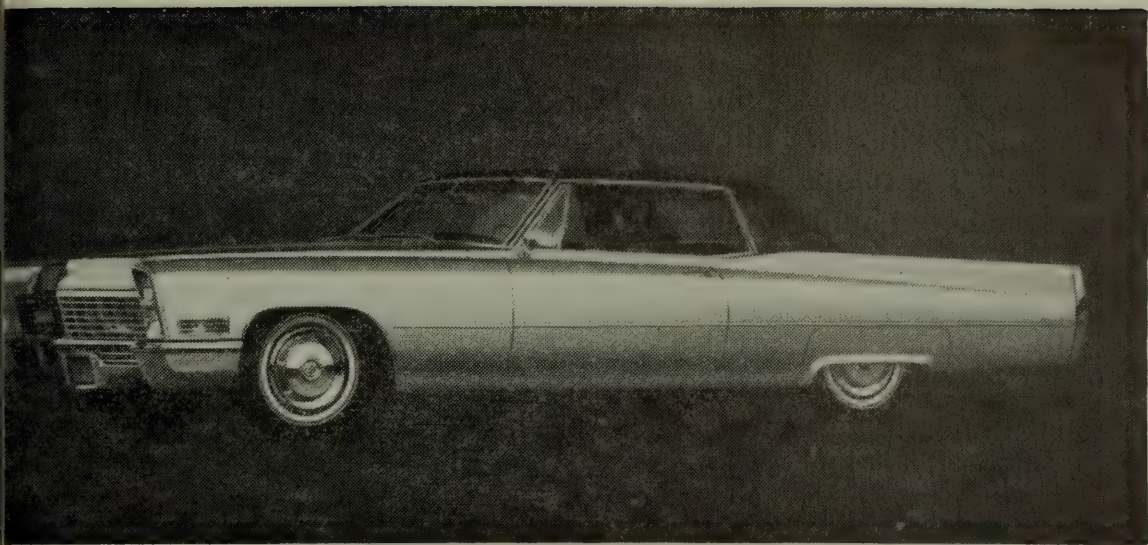


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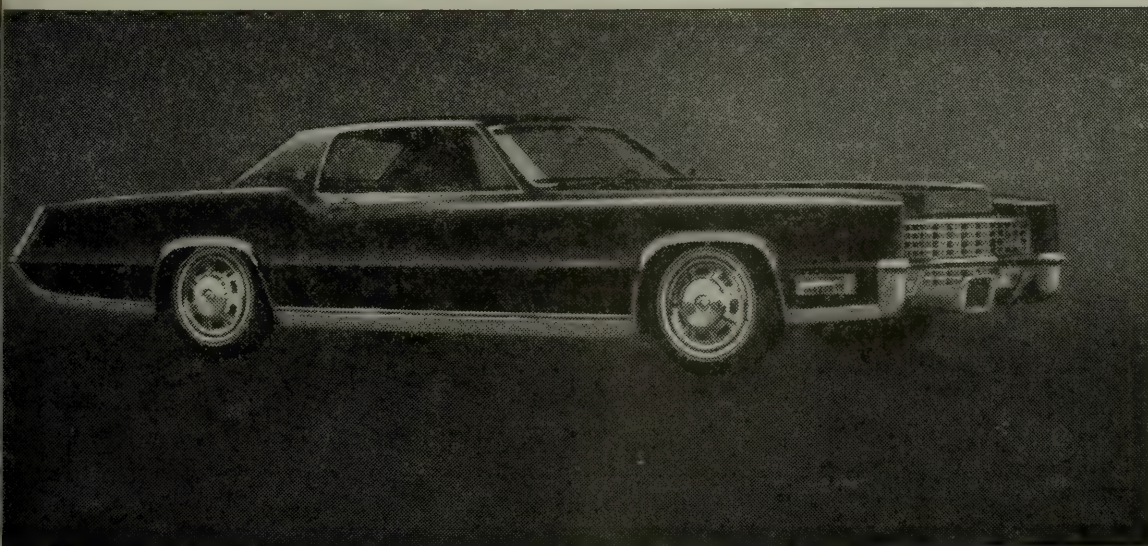
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In 1958, the era of Stalin having passed, there was another change in the esthetic climate. An official article was headed "A Rectification of Errors." The composers who had been under a cloud were re-instated. One cannot attempt to imagine the troubled state of mind of Shostakovitch as, after many years of having his "errors" pointed out to him by those who presumed to know what was going on in his innermost soul, a second Committee pointed out the errors of the first. The "errors" of Shostakovitch were a free and genuine musical impulse, a tonal dramatic sense which he was not always inclined to apply to politics, a lively fantasy which was condemned as "meaningless grotesquery." How Shostakovitch really felt at any time may never be known. His various public statements breathe not a word of protest against regimentation. He was observed, on his visits to the United States in 1949 and 1959, as close-mouthed, retiring and painfully shy. His several published pronouncements about his music read as if he were a mouthpiece of the party line. Perhaps he is naturally docile, having been raised in a socialist state and having known no other. Per-



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haps, as when suddenly and without plausible reason he was twice declared an untouchable, he felt resentment but had to hold his tongue.

The present point of view is that music should have a "philosophical" (i.e. political) purpose, that it should conform to "socialist realism," avoid gloomy introspection, promote nationalistic fervor, praise present and commemorate past patriotic heroism.

In his Eleventh and Twelfth Symphonies Shostakovitch had obediently sought to satisfy these expectations. The Eleventh depicts the political insurrection of 1905 and the Twelfth the Revolution of 1917, with movements labelled after events in each. The performance of many of his works at Edinburgh in 1962 in the composer's presence brought an interesting Western commentary on his latest musical peregrinations. Listened to with considerable interest were the Fourth Symphony, once banned and now revived, the Eleventh Symphony and the Twelfth. They were critically valued in terms of a distinct descent in that order.

When the Eleventh Symphony was performed at Edinburgh, Desmond Shawe-Taylor wrote with qualifications about it, admitting that "there is no denying its evocative and picturesque qualities." For the Twelfth Symphony he had no good word nor apparently had anyone else. This critic had written (in the *New Statesman*, in 1958) that Shostakovitch "had at last found the true path with his large, original,

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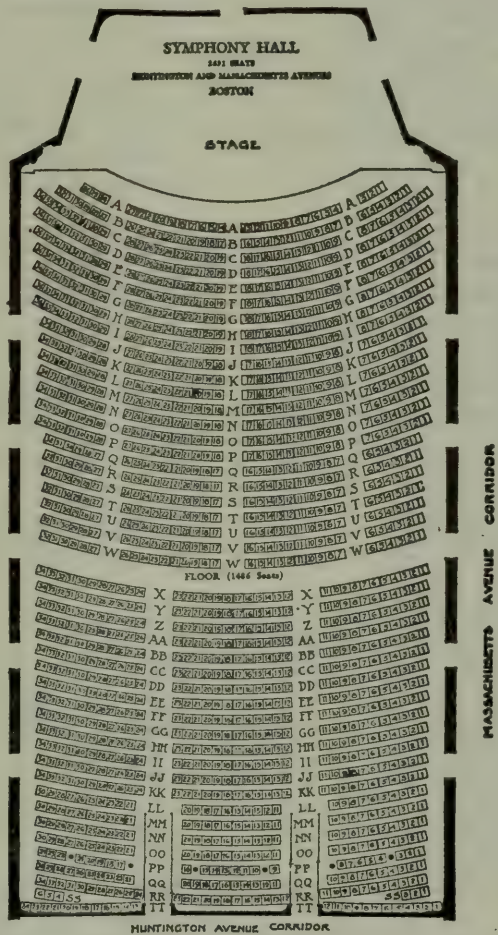
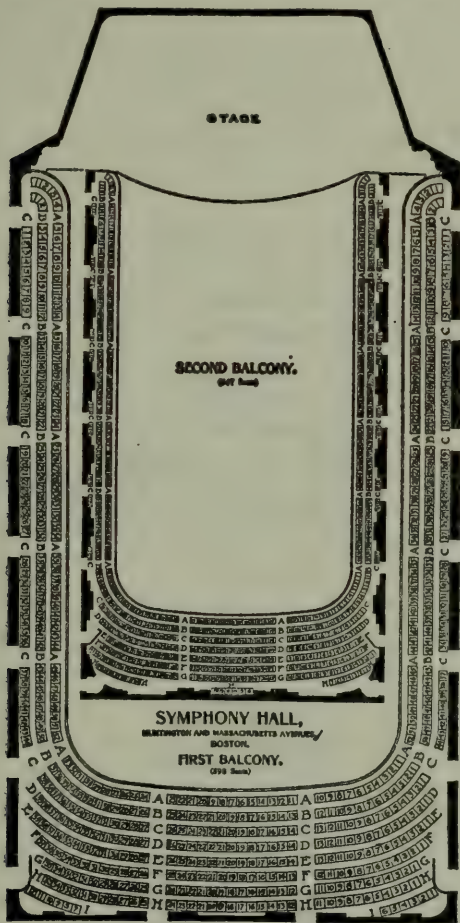
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and truly impressive Tenth Symphony.” Yet when the Tenth was first performed in New York the *Herald Tribune* found it “sprawling, noisy, lacking in coherent style and even culture, that bugaboo of bourgeois respectability.” On the same day the *New York Times* praised the Symphony as “obviously the strongest and greatest symphony that Shostakovich has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius.” The obvious answer to critical disagreement is independent and open-minded listening. Most recently, in 1962, the Thirteenth Symphony appeared. This employed a chorus, with text by the young poet Yevgenii Yevtushenko, including his famous *Babyi-Yar*, denouncing anti-Semitism; when Premier Khrushchev withdrew his support of Yevtushenko, Shostakovich’s new symphony was also withdrawn.

J. N. B.





# Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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*Concertmaster*  
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Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Freddy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

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William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

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Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

## BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

## FLUTES

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James Pappoutsakis  
Phillip Kaplan

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Lois Schaefer

## OBOES

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John Holmes  
Hugh Matheny

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Pasquale Cardillo  
Peter Hadcock  
*E♭ Clarinet*

## BASS CLARINET

Felix Viscuglia

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Matthew Ruggiero

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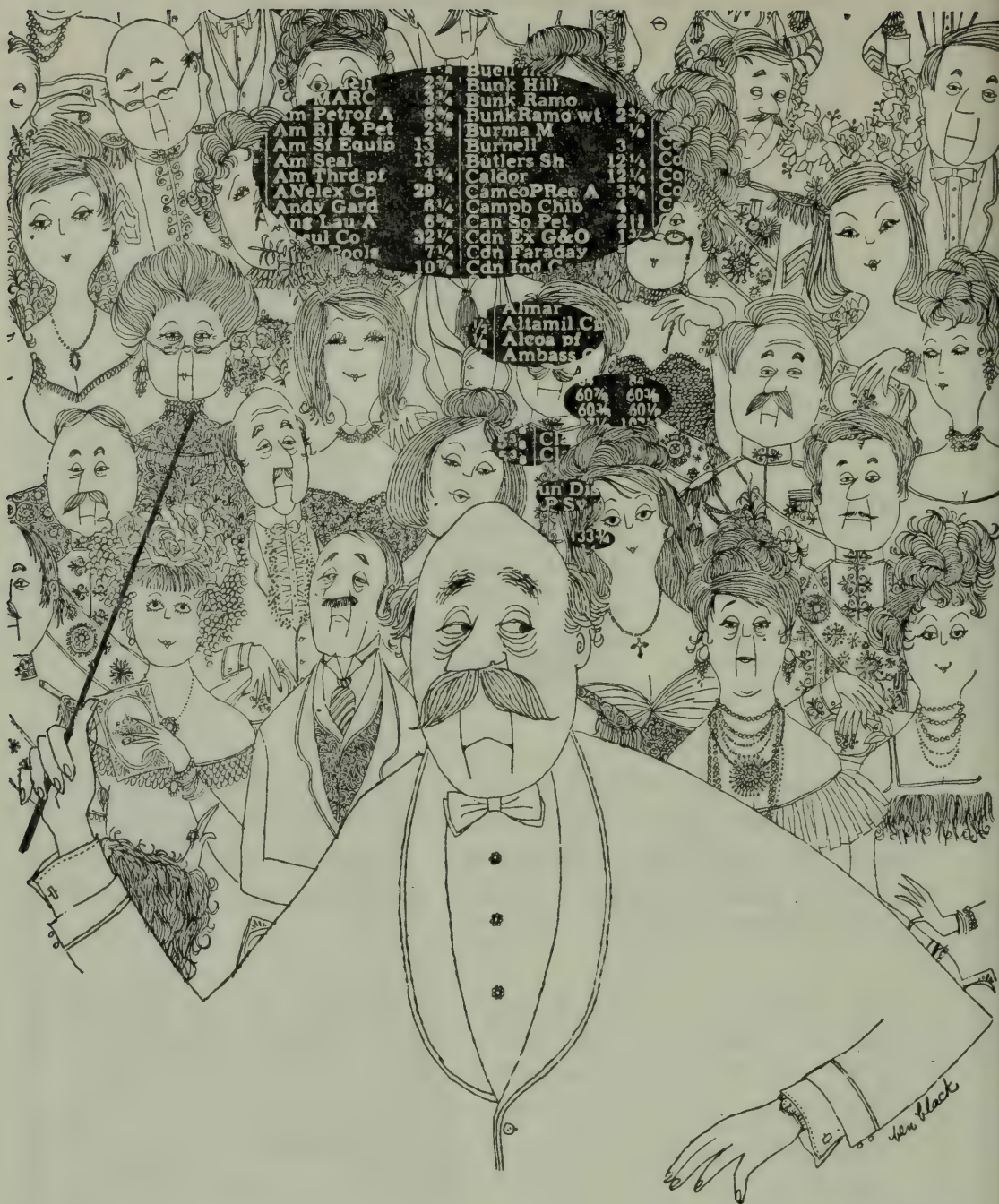


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NOVEMBER 29

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DECEMBER 27

ERICH LEINS DORF, *Conductor*

BURTON FINE, *Viola*

JANUARY 17

RAFAEL KUBELIK, *Conductor*

FEBRUARY 7

COLIN DAVIS, *Conductor*

FEBRUARY 21

ERICH LEINS DORF, *Conductor*

JOSEPH SILVERSTEIN, *Violin*

MARCH 28

ERICH LEINS DORF, *Conductor*

EVELYNE CROCHET, *Piano*

---



# Boston Symphony Orchestra

ERICH LEINS DORF, *Music Director*

## SCHEDULE OF CONCERTS, 1966-1967

### SEPTEMBER

22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)



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	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
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	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 4 (ARTUR RUBINSTEIN)	LM-2848
	Piano Concerto No. 5 (ARTUR RUBINSTEIN)	LM-2733
BERG	Excerpts from "Wozzeck" (PHYLLIS CURTIN)	LM-7031
	"Le Vin" (PHYLLIS CURTIN)	LM-7044
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 (VAN CLIBURN)	LM-2724
	Symphony No. 2	LM-2809
{ RAVEL DELLO JOIO	Piano Concerto in G } (LORIN HOLLANDER)	LM-2667
	Fantasy and Variations }	
FAURÉ	Elegy for Cello and Orchestra (SAMUEL MAYES)	LM-2703
KODÁLY	Suite from "Háry János"	LM-2859
	Variations on a Hungarian Folk Song, "The Peacock"	
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
	Symphony No. 6	LM-7044
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MENOTTI	The Death of the Bishop of Brindisi (With chorus and soloists)	LM-2785
MOZART	Symphony No. 41 and Eine kleine Nachtmusik	LM-2694
	Requiem Mass—KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Piano Concerto Nos. 1 and 2 (JOHN BROWNING)	LM-2897
	Symphony No. 5	LM-2707
	Symphony No. 6	LM-2834
	Symphony-Concerto (SAMUEL MAYES)	LM-2703
	Violin Concerto No. 1 (ERICK FRIEDMAN)	LM-2732
	Piano Concerto No. 5 (LORIN HOLLANDER)	LM-2732
RIMSKY-KORSAKOV	Suite from "Le Coq d'Or"	LM-2725
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SCHULLER	Seven Studies on Themes of Paul Klee	LM-2879
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	"Ein Heldenleben"	LM-2641
	Excerpts from "Salome"; The Awakening of Helen from "The Egyptian Helen" (LEONTYNE PRICE)	LM-2849
STRAVINSKY	Agon	LM-2879
	Suite from The Firebird	LM-2725
	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
TCHAIKOVSKY	Piano Concerto No. 1 (ARTUR RUBINSTEIN)	LM-2681
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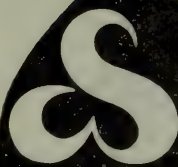
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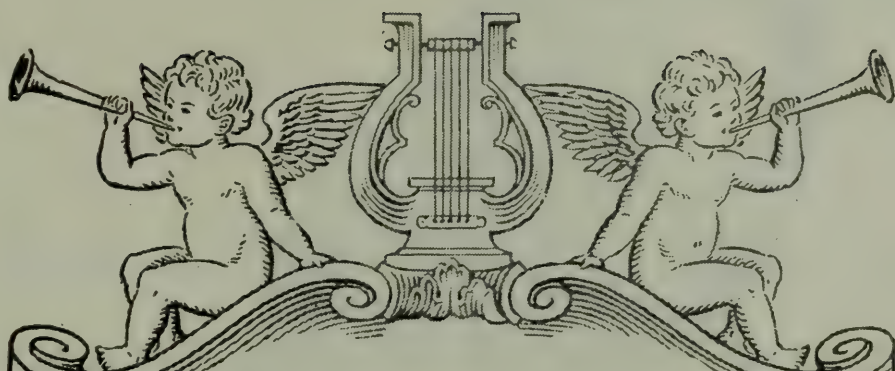
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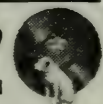
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## A NEW RECORDING

We announce with pleasure the first recording made by the Boston Symphony Chamber Players. This is available on RCA Victor LM/LSC 6167. The following music is included in this album

*Mozart* - Quartet in D for Flute and Strings, K. 285

Quartet in F for Oboe and Strings, K. 370

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*Beethoven* - Serenade in D for Flute, Violin and Viola, Op. 25

*Fine* - Fantasia for String Trio (1951)

*Copland* - Vitebsk, Study on a Jewish Theme (1929)

*Carter* - Woodwind Quintet (1948)

*Piston* - Divertimento for Nine Instruments (1946)

The album comprises three disks with a bonus record which contains a discussion of chamber music by Erich Leinhardt, Joseph Silverstein and Peter Ustinov. Notes and commentary on the music have been provided by Peter Ustinov.

## RICHARD BURGIN

---

There may be those in Symphony Hall today who recall the Friday afternoon in early October, 1920, when a young man, Richard Burgin, first appeared as Concertmaster of this Orchestra. He was young in years but rich in experience—in his youth he had studied with Joseph Joachim and Leopold Auer, two of the most distinguished teachers of the day, and at the age of eleven had made his first concert appearance with the Warsaw Philharmonic Society. In 1912, Mr. Burgin was appointed Concertmaster of the Helsinki Orchestra, and this engagement was followed by an appointment in a similar capacity with the Oslo Symphony in 1916, where he stayed until he came to Boston at the invitation of Pierre Monteux, the Conductor at that time.

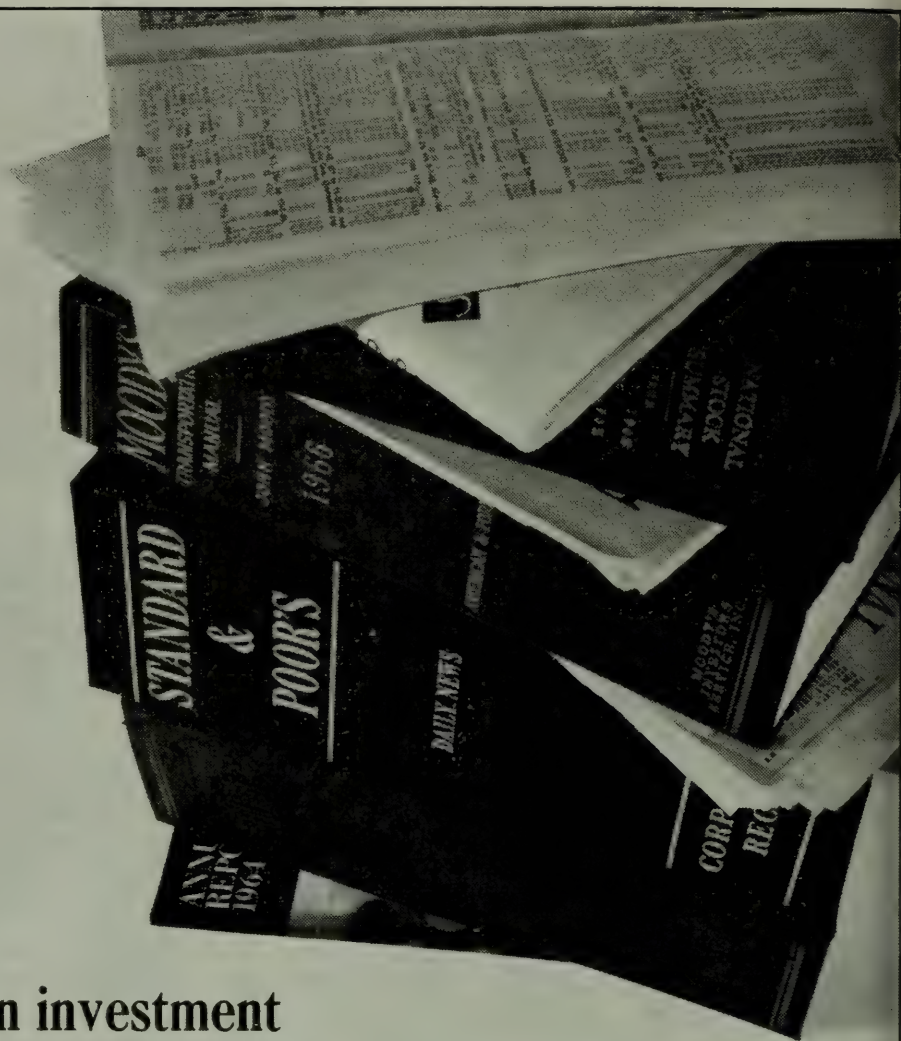
As Concertmaster of this Orchestra, Richard Burgin has made over eighty solo appearances in concertos ranging from Bach to Lopatnikov. His keen musical mind has spanned the repertoire from the classical concertos to those of Prokofiev and Hindemith. His performances of the Sibelius Concerto were particularly noteworthy because of his close association with the Finnish composer.

Mr. Burgin first conducted the Boston Symphony Orchestra in 1924, substituting for the indisposed Serge Koussevitzky, and from then on his appearances on the podium were frequent. He was appointed Assistant Conductor in 1935, and eight years later became Associate Conductor. Over the years he has conducted more than 320 Boston Symphony Orchestra concerts in the United States, Australia and Japan. These concerts have included many United States and world premières. Among the latter were the Symphony No. 1 by Easley Blackwood, and *Attis* by Robert Moevs. His early appreciation of Shostakovich led him to be the first to perform the First and Fifth Symphonies by that composer at these concerts. He conducted the first Boston performance of the *Symphonia Serena* of Hindemith, a composer whom he has highly regarded.

At the end of last summer's Berkshire Festival, Mr. Burgin retired as Associate Conductor of the Boston Symphony Orchestra. He actively continues his career as Professor of Music at Florida State University at Tallahassee, where he teaches violin and is a member of the University's String Quartet-in-Residence, as is his wife, the violinist Ruth Posselt. He has conducted Beethoven's Ninth Symphony at the University, and has also been in charge of the annual Florida State University Conducting Symposium since joining the faculty. Last summer he was active in the Daytona Beach Festival, during which he conducted the London Symphony Orchestra.

This Orchestra has been uncommonly fortunate to have as one of its central members a man of such musical gifts, intellectual force and complete dedication. The Trustees gratefully acknowledge their debt and offer their warm wishes to Mr. and Mrs. Burgin in their future careers.





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---

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH.....Violin Concerto No. 1, in A minor

- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

HINDEMITH.....Symphonia Serena

Moderately fast

Geschwindmarsch by Beethoven, Paraphrase

Colloquy

Solo violins: JOSEPH SILVERSTEIN, ALFRED KRIPS

Solo violas: BURTON FINE, REUBEN GREEN

Finale: gay

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SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

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# VIOLIN CONCERTO IN A MINOR, No. 1

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

The title runs: *Concerto violino certato, due violini, una viola, obbligati, e basso continuo.*

OF BACH's powers as organist there is plentiful testimony from his contemporaries. He was remembered primarily as an organist for many years after his death. "His manner of managing the clavier," writes Forkel, his first biographer, "was admired by all those who had the good fortune to hear him, and envied by all those who might themselves claim to be considered as good performers." Whether Bach was equally an object of envy by the violinists of his time we are not told. Forkel does remind us that sitting in at a chamber music performance he preferred the viola: "With this instrument he was in a sense the center of the harmony, where he could hear and enjoy to the utmost what was going on on both sides of him." We do know that the violin was anything but strange to him.

As a boy Bach studied violin and viola with his father, and when he left the *Gymnasium* at Lüneburg, he was sufficiently expert to take his

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place in the orchestra of Johann Ernst, brother of the reigning Duke Wilhelm Ernst in Weimar. As *Kammermusicus* at Weimar he would have been required to lead a string group, playing violin, in the apartments of his prince. Bach must often have been called upon to play outside of his official duties. Nor did he lay aside the violin in favor of the keyboard as Mozart did. Bach no doubt regarded the violin as he did the other instruments — not as something on which to display agility, but as a medium where the finger tips may bring to pass as sonorously, comfortably, and clearly as possible the music which his heart dictated. Surely his violin music does not fall short of his keyboard music in the close affinity where the performer as creator facilitates, liberates, and enriches his art instead of encumbering it with a glitter of technical prowess — as in cases too well known. The composer of the Chaconne or the two Violin Concertos must have been a master of his instrument in every sense.

Indeed, solo instruments were used in a more integral sense in the time of Bach, when the virtuoso of the Liszt or Paganini type was not yet dreamed of. The individual or the group of solo players in a concerto had parts closely woven, obbligato fashion, into the orchestral score, repeating, matching or varying short phrases as a brighter single thread in the texture of voice weaving.

In the last twenty years, thanks to the recording industry, musicians have been able to hear a great deal of Baroque music. It is easy to perceive that Bach formed much of his orchestral writing on Italian



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models. There is no question of the strong influence of Vivaldi. The fact remains, however, that in the field of pre-classical violin concertos, only those by Bach are frequently heard in our large concert halls. Although the early pre-classical concertos from Italy were often of outstanding merit, they could not compare with the profundity of expression or the superb craftsmanship of Bach. Not until the nineteen-year-old Mozart do we come upon a violin concerto composed on a comparable level of inspiration and with a comparable command of the craft.

Sir Hubert Parry, writing of the two violin concertos, notes that "the functions of the orchestra are not so subordinate as in the clavier concertos. Both the concertos for violin solo, in A minor and E major are, as a matter of fact, works of the most delightful quality. They are cast on the Italian lines, with quick movements first and last and a slow movement in the middle, and the style is simple, direct, and melodious. The quick movements are essentially practical in their relation to an average audience, and the slow movements are of supreme beauty and interest. In the latter Bach adopts his favourite device of using characteristic figures in the accompaniment, which in these cases are given mainly to the basses. It is worth while to note their kinship in this particular with the wonderful slow movement of the Italian concerto. But in both the present instances Bach's cue is definite and special,

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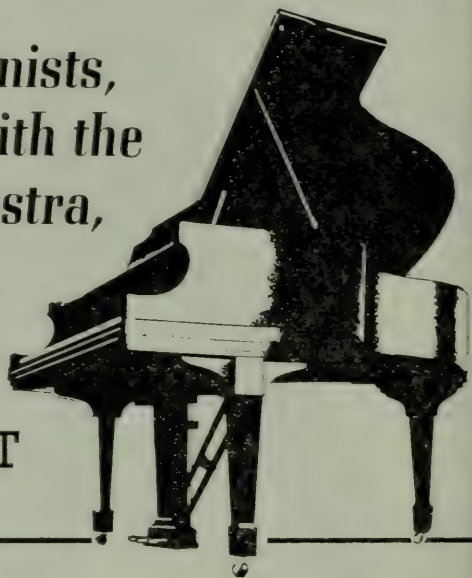
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and gives the scheme a distinct character of its own. What was most probably in his mind was to make the subject which is given to the basses a kind of text or psychological entity which recurred persistently in the manner of what the French call happily an 'obsession' to which the violin solo constantly discourses in answer, as though arguing the contention of the basses from different points of view. The slow movement of the E major Concerto might even be compared with the 'dialogues' in the cantatas, or perhaps even more aptly with the slow movement of Beethoven's Concerto in G. The great fascination which such movements exercise over people who are not essentially musical (as well as over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes), or the view which puts the psychological scheme in the forefront, was the right one. But it is in his wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological concepts, and touches the fringe of the question, which was due to excite so much attention a century and a half later, of program music.

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Born in Italy, James Stagliano chose his forebears with care and skill: both father and uncle were horn-players of the foremost rank. His father, Albert, under whom he studied at the Detroit Institute, was first horn of the NBC Symphony under Toscanini—a rewarding, if exacting, post.

Joining the Detroit Symphony at 16, James proceeded to St. Louis; to the Chicago Symphony under Stock, the Los Angeles under Klemperer, and the Cleveland under Leinsdorf before joining the B.S.O.—permanently, as it turned out—in 1945.

Noted for his première of the Second Strauss Horn Concerto at Tanglewood in 1949 and for his impeccable recordings of the Mozart horn concerti, James Stagliano is also a mycologist, a collector of prints and cookbooks, and a golfer good enough to have collected several prizes in Stockbridge Golf Club tournaments.

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## SYMPHONIA SERENA

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895; died in Frankfurt, December 28, 1963

Paul Hindemith composed his *Symphonia Serena* by commission in the summer of 1946 from the Dallas Symphony Orchestra, by which it was first performed under its conductor, Antal Dorati, February 2, 1947.

The *Symphonia Serena* was introduced to these concerts by Richard Burgin on October 24, 1947, and was performed by him again on November 1-2, 1963.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, percussion (bass drum, snare drum, wood blocks, glockenspiel, cymbals), celesta and strings. The score is dated New Haven, December 31, 1946.

THE composer lists the movements as follows:

- I. Moderately fast
- II. "Geschwindmarsch" by Beethoven,\* Paraphrase: Rather fast  
(Wind instruments only)
- III. Colloquy: Quiet (String orchestra in two sections, with solo violin and solo viola offstage)
- IV. Finale: Gay

In a program of the Dallas Symphony Orchestra are notations by Mr. Dorati. The conductor received a letter from Mr. Hindemith dated November 2, 1946, in which he wrote:

\* This Military March (without opus number) exists in four manuscript versions written in 1809 and 1810 and variously inscribed. It was published in 1822 by Schlesinger as "*Geschwindmarsch* [quick step] for Wind Instruments."

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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"I am not quite sure yet about the style and character of the piece. Among two ideas that occupy my mind since months, I am inclined to decide in favor of a 'Symphonia Serena' — a symphonic piece on a rather large scale, but entirely away from the usual 'Pathetique' style. Would you like to have such a piece? In two or three weeks I shall probably have worked out the plan, and could then tell you more about it in case you are interested."

On November 20, Mr. Hindemith wrote: "One movement of the piece (the second) is already written, so I think you can put it on your program in February. . . . The title of the entire piece will be, as stated before, 'Symphonia Serena,' and the second movement is for wind instruments only, with the title 'Geschwindmarsch by Beethoven. Paraphrase.' The third movement is for strings only, and the first and last are for full orchestra."

"On December 31," writes Mr. Dorati, "the composition of the entire Symphony was finished and three movements of the score, a marvel of calligraphy, were in my possession."

"The first movement is in sonata form, a rather typical example of

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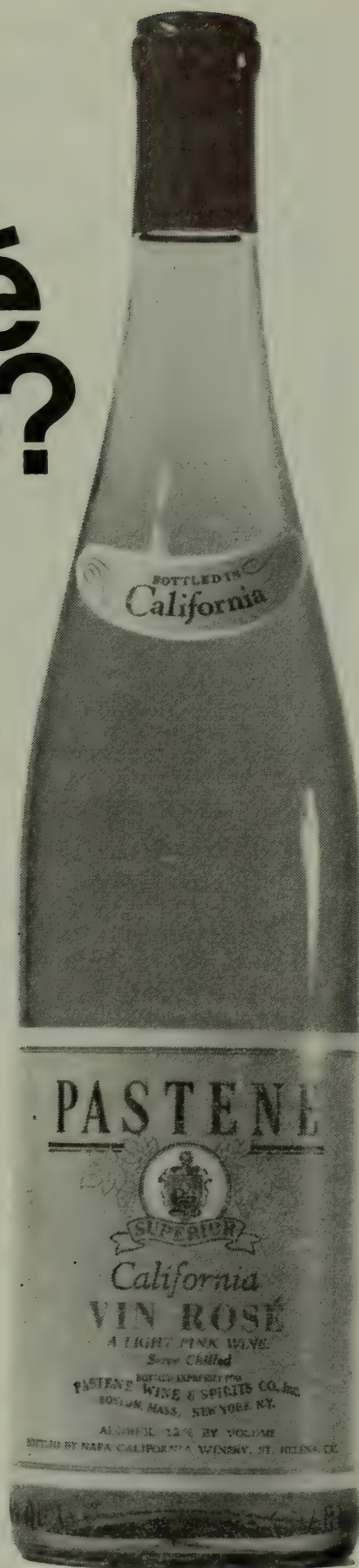
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first movements of classical symphonies. As the composer explained it is entirely away from the 'Pathetique' style, or, I might rather say, romantic style. This should not suggest, however, that the piece is unemotional. It is very alive and vivid music, with contrasting and strong themes. Its opening theme with its descending fifths and ascending fourths, is one of the strongest I have heard in modern symphony writing. . . . The second theme is marked '*grazioso*.' The third theme has the character of a coda. The themes are developed in the usual symphonic fashion. The exposition is brought back in the customary reprise, and the movement ends in a strong climax.

"The second movement, '*Geschwindmarsch* by Beethoven. Paraphrase,' takes the place of a scherzo. Under a fluent and steady current of woodwind passages, which provide a continuous thematic background, the Beethoven theme is stated in little bits at a time first and gradually becomes stronger, more and more coherent, and develops into a very fast march, with which the scherzo closes brilliantly.

"The third movement is written for string orchestra divided into two groups. The first puts forth a serious and tender, slow theme. The second group plays a faster scherzando section, pizzicato. These two sections are connected by a recitative-like passage for two solo violins, one of them playing backstage. After the pizzicato section, again a

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recitative-like passage is played, this time by two solo violas in the same fashion as before, the second answering the first from behind the scene; and following that section, the movement ends with the first and second string groups playing their respective themes simultaneously.

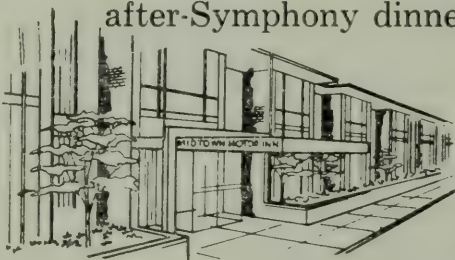
“This movement is a unique example of modern contrapuntal writing, as is, really, the entire work, which, to my mind, excels in an unusual freshness of invention, and utmost clarity in planning and execution.

“The finale is the most complex and the most challenging of the four movements. It introduces a wealth of new thematic material, and while it is an easy-flowing and easy-going piece, it is of tremendous impact and, at the same time, full of enormous contrapuntic detail.”



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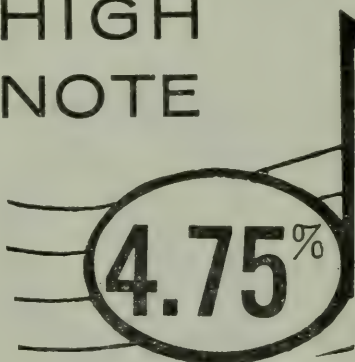
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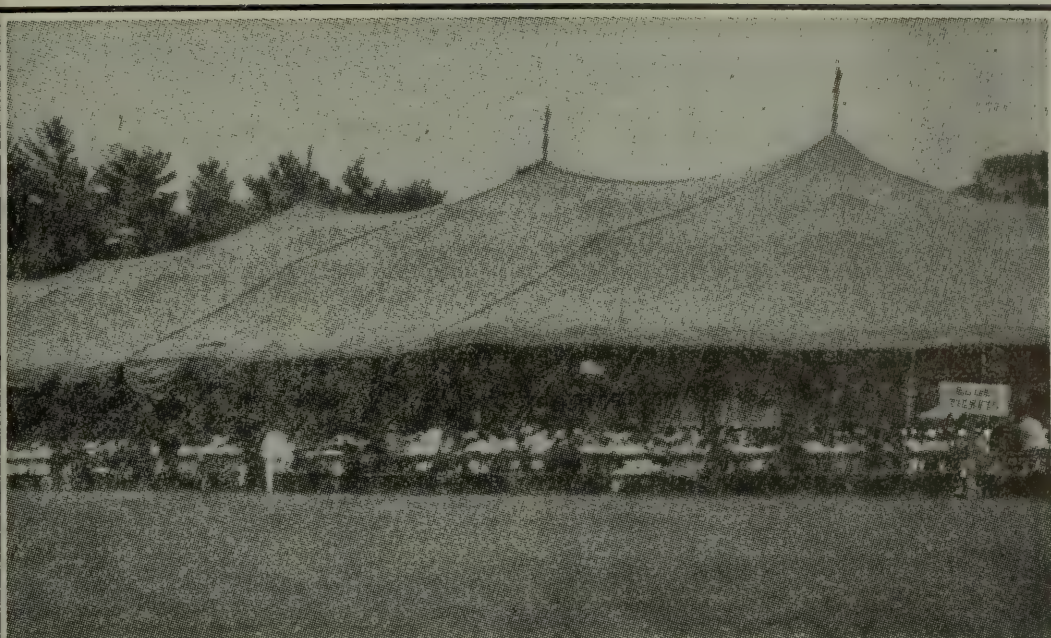
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That was the beginning of a \$100,000 fund-raising campaign for the Tanglewood Music Shed which was completed in 1940. (Incidentally, Koussevitzky DID return the following summer.)

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### PERCEIVING MUSIC EMOTIONALLY

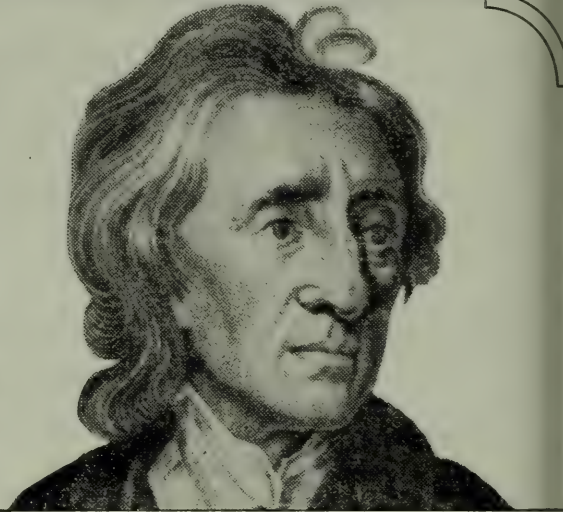
By PAUL HINDEMITH

*In the third chapter of his book A Composer's World, based on his Charles Eliot Norton lectures at Harvard in 1949-1950, and published by the Harvard University Press, Mr. Hindemith dwells upon the composer's feelings in writing his music. The chapter is here quoted in part.*

THERE will always be a tendency for all participants in music to trust their musical equivalent of the prosaic but helpful horse sense: to believe that an inspired composition will inevitably release in the minds of all concerned one and the same kind of emotional reaction. But quite apart from the fact that inspiration is not a plain artistic phenomenon to be taken for granted (as our next chapter will

John Locke

# judgment



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disclose), the following more careful examination of our emotional reactions to musical impressions will disprove so simple a supposition.

The most generally accepted explanation of the effect music has upon a listener is: it expresses feelings. Whose are the feelings it expresses? Those of the composer, the performer, the individual listener, or the audience? Or does it express feelings of a general character, the specification of which is left to the members of any of these groups?

Music cannot express the composer's feelings. Let us assume a composer is writing an extremely funereal piece, which may require three months of intensive work. Is he, during this three-months period, thinking of nothing but funerals? Or can he, in those hours that are not devoted to his work because of his desire to eat and to sleep, put his grief on ice, so to speak, and be gay until the moment when he resumes his somber activity? If he really expressed his feelings accurately as they occur during the time of composing and writing, we would be presented with a horrible motley of expressions, among which the grievous part would necessarily occupy but a small place.

Perhaps we are to believe that the composer need have the feeling of

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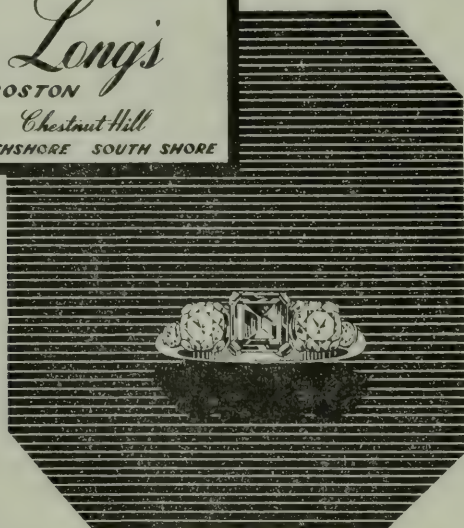
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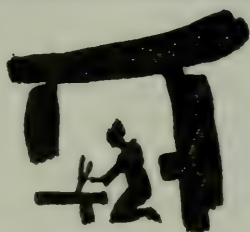
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grief only once at the beginning of his work, in order to drench the opus with somberness, notwithstanding his own feelings of hilarity, jocularity, and whatever else he is going to experience during the time of incubation? This idea is even more ridiculous than the preceding one, because there is no reason why in a series of feelings just the first one, due to its position, should be of greater importance. If the feelings of the series occur with equal intensity, it is most likely that the latest one, as the most recent experience, has the greatest importance, while the first has already lost its significance; and if the intensity is variable, then it will be the points of greatest intensity that are predominant.

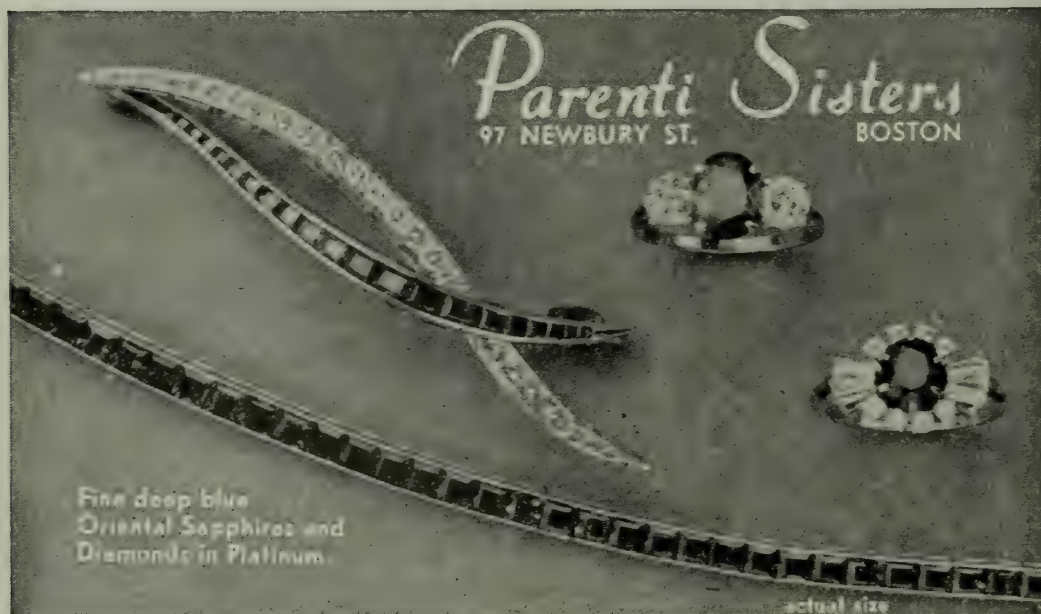
If the composer himself thinks he is expressing his own feelings, we have to accuse him of a lack of observation. Here is what he really does: he knows by experience that certain patterns of tone-setting correspond with certain emotional reactions on the listener's part. Writing these patterns frequently and finding his observations confirmed, in anticipating the listener's reaction he believes himself to be in the same mental situation. From here it is a very small step to the further conviction that he himself is not only reproducing the feelings of other individuals, but is actually having these same feelings, being obsessed by them whenever he thinks he needs them, and being urged to express



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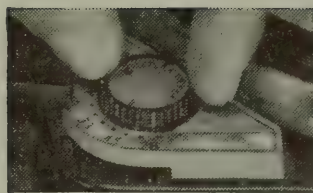




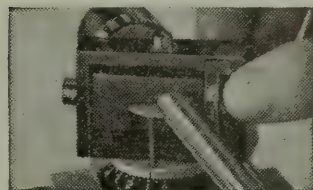
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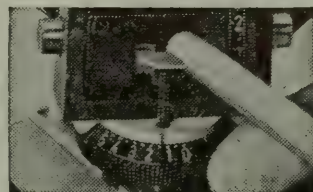
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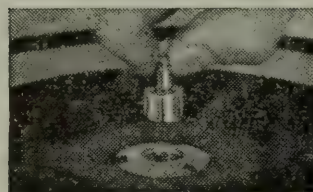
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them with each stroke of his ever-ready pen. He believes that he feels what he believes the listener feels; he tries to construct musically the ultimate ring of this strange chain of thought — and consequently he does not express his own feelings in his music.

Can music express the feelings of the performer? Even if performers of any kind — singers, players, conductors — were actually the demigods that many of them want us to think they are and some of them believe themselves to be, in reality they are, in respect to the current that flows from the composer's brain to the listener's mind, nothing but an intermediate station, a roadside stop, a transformer house, and their duty is to pass along what they received from the generating mind. Although our system of notation can give them no more than approximations of the composer's intentions, they are supposed to understand his written symbolism and by means of their own interpretational liberties and changes add merely what is the minimum requirement for a realization of the composition in sound. The ideal performer will never try to express his own feelings — if ever he thinks that feelings are to be expressed — but the composer's, or what he thinks the composer's feelings were. Covering a piece with a thick layer of the performer's so-called feelings means distorting, counterfeiting it. A performer, in doing this, changes his function from that of a transformer to a competing generator — and the shocks received from the clashing of two

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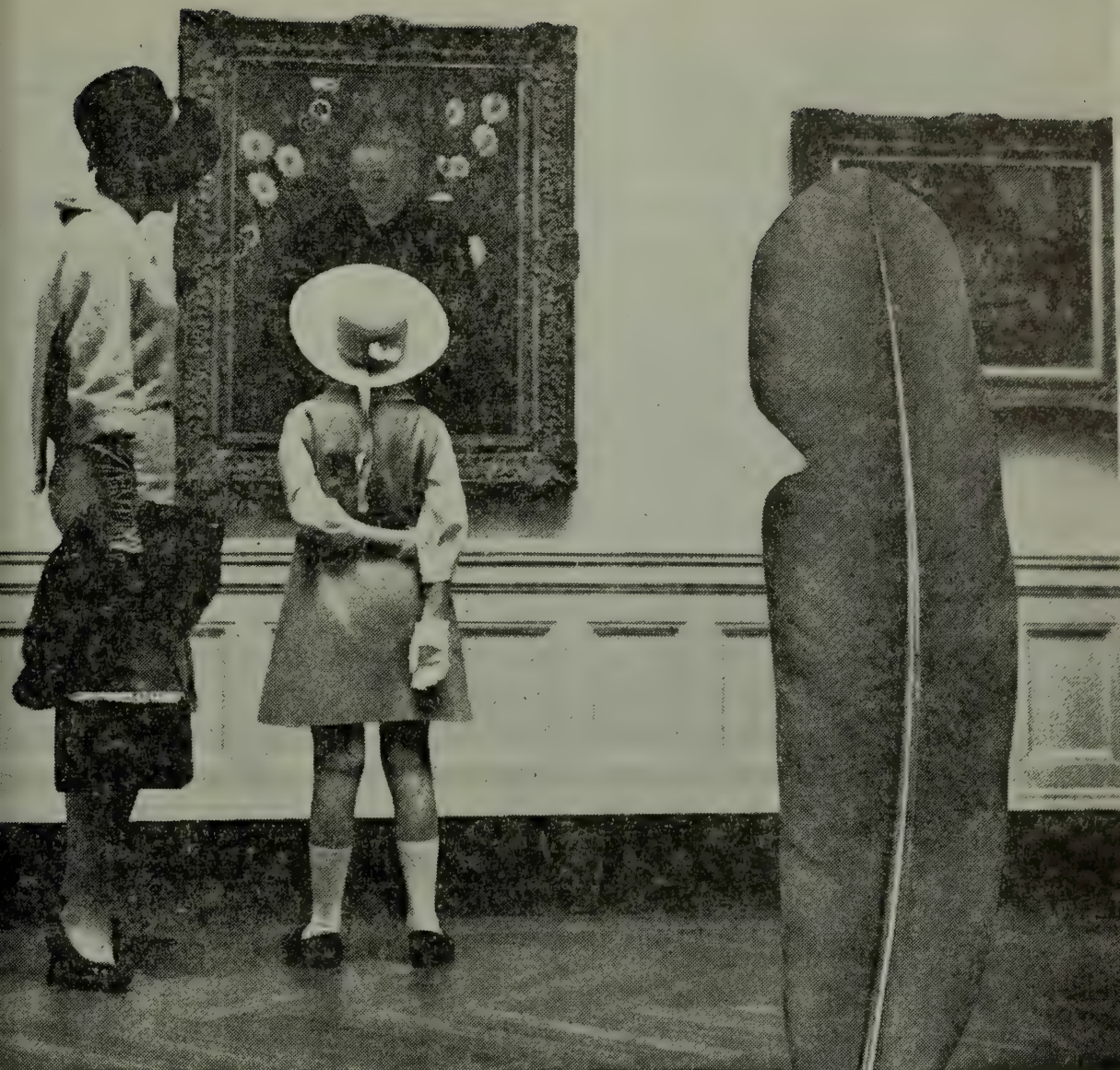
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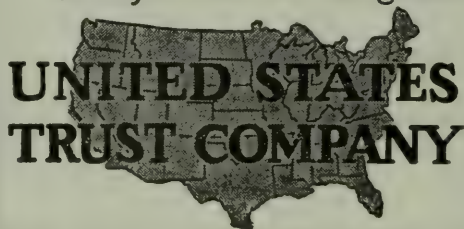


different currents always hit the innocent listener. Whether the performer trusts he is adding a minimum of his own feelings to a piece he performs, or whether he soaks it thoroughly in these feelings like a piece of pot roast in brown gravy, he is in the same state of self-deception as was the above-mentioned composer. What he thinks are his feelings is again the series of conclusions mentioned before: observed correspondence of music and emotional effect on the listener — confirmation by frequent recurrence — identification of himself with those effects — the belief that he himself “feels” them.

The case is somewhat more involved with the feelings of the individual listener or the collective feeling of an entire audience. All listeners, individually or collectively, are also the victims of the treacherous chain of thought, although their unconscious reasoning enters at another point of its course. The composers’ and performers’ unconscious starting point was the listeners’ emotional reaction intellectually anticipated. The listeners, having these emotional reactions as the final result of the musical process do not actually start with the intellectual anticipation of them. Their chain of reasoning is: (1) The composer expresses his feelings in his music — which opinion, although wrong, is excusable, since the listener is unaware of the composer’s previous miscalculations. (2) The performer expresses the composer’s or his own

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feelings (equally wrong, as we have seen). (3) The composer's and performer's feelings, expressed in their musical production, prompt me to have the same feelings.

Since the listeners' conclusions are based on the composers' and the performers' false suppositions, they cannot contain any truth, and we can also state that the listeners' individual or collective feelings are not expressed in music.

If music does not express feelings, how then does it affect the listener's emotions? There is no doubt that listeners, performers, and composers alike can be profoundly moved by perceiving, performing, or imagining music, and consequently music must touch on something in their emotional life that brings them into this state of excitation. But if these mental reactions were feelings, they could not change as rapidly as they do, and they would not begin and end precisely with the musical stimulus that aroused them. If we experience a real feeling of grief — that is, grief not caused or released by music — it is not possible to replace it at a moment's notice and without any plausible reason with the feeling of wild gaiety; and gaiety, in turn, cannot be replaced by complacency after a fraction of a second. Real feelings need a certain interval of time to develop, to reach a climax, and to fade out again; but reactions to music may change as fast as musical phrases do, they may spring up in full intensity at any given moment and disappear entirely when the musical pattern that provoked them ends or changes. Thus these reactions may within a few instants skip from the most profound degree of grief to utter hilarity and on to complacency without causing any discomfort to the mind experiencing them, which would be the case with a rapid succession of real feelings. In fact, if it happened with real feelings, we could be sure that it could be only in the event of slight insanity. The reactions music evokes are not feelings, but they are the images, memories of feelings. We can compare these memories of feel-

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ings to the memories we have of a country in which we have traveled. The original journey may have taken several weeks or months, but in conjuring up in our memory the events of it, we may go through the entire adventure in a few seconds and still have the sensation of a very complete mental reconstruction of its course. It is the same trick dreams play on us. They, too, compress the reproductions of events that in reality would need long intervals of time for their development into fractions of a second, and yet they seem to the dreamer as real as adventures he has when he is wide awake. In some cases these dream-events may even be the "real" life of the individual, while the facts they reflect, distort, or rearrange are nothing but an inconsequential and sober succession of trifles.

Dreams, memories, musical reactions — all three are made of the same stuff. We cannot have musical reactions of any considerable intensity if we do not have dreams of some intensity, for musical reactions build up, like dreams, a phantasmagoric structure of feelings that hits us with the full impact of real feeling. Furthermore we cannot have any musical reactions of emotional significance, unless we have once had real feelings the memory of which is revived by the musical impression. Reactions of a grievous nature can be aroused by music only if a former experience of real grief was stored up in our memory and is now again

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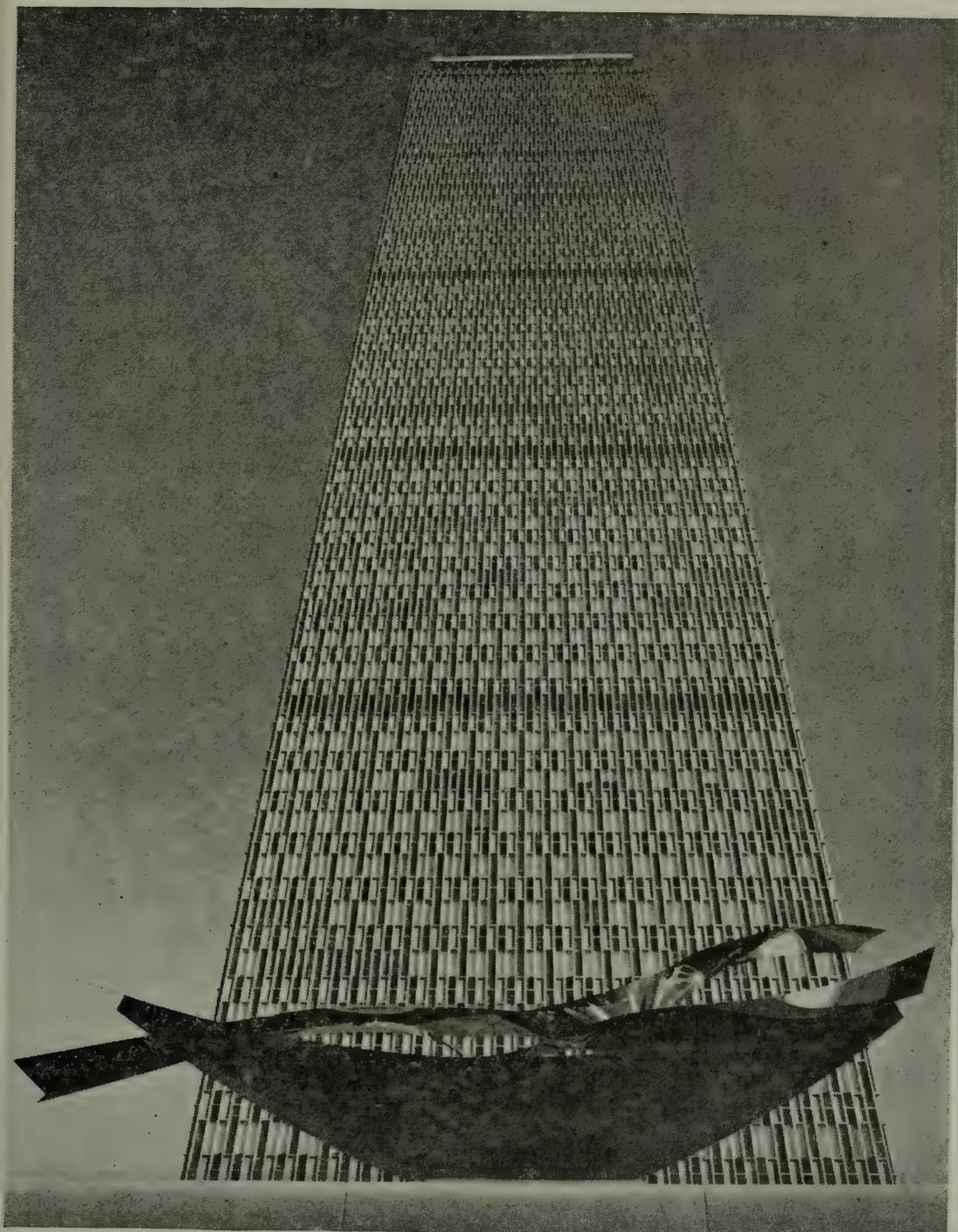
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portrayed in a dreamlike fashion. "Musical" gaiety can be felt only if a feeling of real gaiety is already known to us; "musical" complacency arises in our memory only if complacency felt before without musical prompting was already part of our experience. It is only with the memory of feelings in our mind that we can have any feelinglike reaction caused by music. This can be proved. If, for example, we assume that music is able to arouse a reaction, which in the mind of a mass murderer uncovers the memory of the satisfaction he felt after having slaughtered a row of twenty victims, that feeling cannot be reproduced in our own minds unless we do as he did — murder twenty people and then listen to the adequate music. Certainly we can imagine what this fellow felt and we can direct our reactions to music so that in their dreamlike way they make us feel as if we had the mass murderer's experience and the memories thereof, released by music. But these reactions can never be like the genuine ones of the mass murderer, as we do not have the actual experience that left its imprints in his mind; they can be nothing but reactions of a similar — never identical — nature; reactions based on the feeling of satisfaction we had after other cruelties we committed. These are now substituted by us for the lacking experience of greater cruelty, and are rather artificially brought into contact with a musical impression.

If music did not instigate us to supply memories out of our mental storage rooms, it would remain meaningless, it would merely have a certain tickling effect on our ears. We cannot keep music from uncovering the memory of former feelings and it is not in our power to avoid them, because the only way to "have" — to possess — music, is to connect it with those images, shadows, dreamy reproductions of actual feelings, no matter how realistic and crude or, on the contrary, how





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denatured, stylized, and sublimated they may be. If music we hear is of a kind that does not easily lend itself or does not lend itself at all to this connection, we still do our best to find in our memory some feeling that would correspond with the audible impression we have. If we find nothing that serves this purpose, we resort to hilarity — as in the case of oriental music, mentioned above — and have a “funny feeling,” but even this funny feeling is merely the image of some real funny feeling we had with some former nonmusical experience, and which is now drawn out of its storage place, to substitute for the memory of a more suitable feeling.

This theory gives us a reasonable explanation for the fact that one given piece of music may cause remarkably diversified reactions with different listeners. As an illustration of this statement I like to mention the second movement of Beethoven’s Seventh Symphony, which I have found leads some people into a pseudo feeling of profound melancholy, while another group takes it for a kind of scurrilous scherzo, and a third for a subdued pastorale. Each group is justified in judging as it does. The difference in interpretation stems from the difference in memory-images the listeners provide, and the unconscious selection is made on the basis of the sentimental value or the degree of importance each image has: the listener chooses the one which is dearest and closest to his mental disposition, or which represents a most common, most easily accessible feeling.

We may ask: what is the relation of the reaction to music as described

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here to the form of perceiving or imagining music, discussed in the second chapter? The intellectual act of building up in our mind a parallel structure of a piece heard or imagined, simultaneously with its performance or with its imagination, is not to be confused with the emotional reaction to music as described now. Although the presence of both is the indispensable condition for our mental absorption of musical impressions, they are not interdependent. They are independent, and their independence may go so far, that a piece which we relish emotionally may have a very discomfoting, even disgusting effect on us while we are producing its parallel form mentally; and a piece which gives us the highest satisfaction intellectually may have only a minor effect on our emotions. Examples for the first category can be found in many of Tchaikovsky's, Dvořák's, Grieg's, and other composers' pieces, in which the audible structure frequently is enchanting and is apt to release easily and pleasantly all the images of feelings as mentioned before, but intellectually sometimes makes us ask: "Do these fellows really assume that we are so naïve as to take their jesting for serious creation?" For the second category we find examples in many super-contrapuntal or otherwise overconstructed compositions, when our intellectual faculty of understanding may be carried to very high spheres, but emotionally we are left with dissatisfaction, because these structures are so involved or overburdened or unpredictable, that our activity of reconstructing them intellectually absorbs all our attention and prohibits emotional enjoyment.

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## SYMPHONY No. 5, Op. 47

By DMITRI SHOSTAKOVITCH

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Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and later for the most part under the direction of Serge Koussevitzky: October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, March 5, 1948; November 24, 1944 (Leonard Bernstein conducting); October 24-25, 1952, December 28-29, 1956, October 27-28, 1961 (Richard Burgin conducting); and March 12-13, 1965 (Leopold Stokowski conducting).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, military drum, tam-tam, xylophone, bells, celesta, piano, harp and strings.

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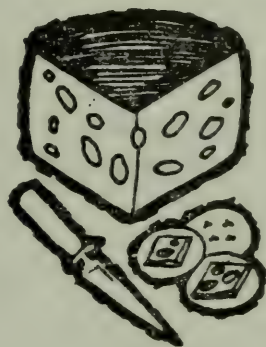
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pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

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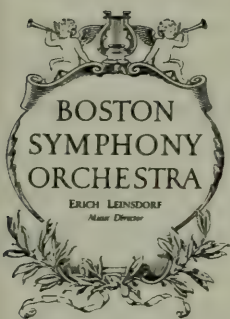
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and *da capo*. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

. .

Shostakovitch has given forth a statement about his intentions on composing the Fifth Symphony:

"The theme of my symphony is the making of a man. I saw man

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with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement."

Dmitri Rabinovich in his valuable book on Shostakovitch\* believes that the "invisible hero" of the Fifth Symphony depicts a "young Russian intellectual" of the early Revolution period who seeks the "new social system" of his land as "the way out of his spiritual isolation."

Mr. Rabinovich, in the course of a florid description of the score, points out an allusion in the return during the finale of the second part of the main theme from the first movement. It is "played softly on the cellos and double-basses accompanied by the same short, contemplative phrase, repeated sixteen times, at first by the violins and then by a flute. *This very same phrase* is repeated eight times in the piano accompaniment to the last lines of Shostakovitch's romance *Rebirth* (to Pushkin's lyric, op. 46, 1936), the words of which are:

And the waverings pass away  
From my tormented soul  
As a new and brighter day  
Brings visions of pure gold.

This romance was written by Shostakovitch literally on the eve of his work on the Fifth Symphony. The dramatic significance of this coincidence is not open to doubt even if the repeated use of the phrase from the romance in the symphony was only dictated by subconscious memory."

\* *Dmitri Shostakovich* (Lawrence and Wishart, London, 1959).

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Richard Bŭrgin was the first to conduct the symphonic music of Shostakovitch in Boston, introducing the First Symphony in 1935, the

\* The Symphony was performed in 1963 by Eugene Ormandy and the Philadelphia Orchestra, and recorded by him.

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Fifth in 1939. Serge Koussevitzky became a champion of this composer in the following season, ultimately conducting not only the First and Fifth Symphonies but all that followed during his tenure – the Sixth, Seventh, Eighth and Ninth. The interest in Shostakovitch in the United States had continued to grow, and orchestras competed (and paid well) for the privilege of a first performance. Of the new symphonies, the Seventh, popularly known as the “Leningrad” Symphony, had a topical interest, having been begun during the German siege of that capital in 1941.

After the Ninth, which shortly followed the close of the war, a cheerful work in marked contrast with the dark or violent moods of the Seventh or Eighth, Shostakovitch did not return to the symphonic form for eight years. Meanwhile, in 1948, the Central Committee came out with its condemnation of “formalism in music,” and Shostakovitch was among the victims together with Prokofiev and lesser lights.

The Tenth Symphony, first heard in 1953, had a mixed reception in Russia. It was performed at these concerts under Erich Leinsdorf in 1962. The directive of the Communist Party had denounced cacophony, “incomprehensible” sounds, and had insisted that music should be immediately intelligible to the people at large, that it should avoid “personal idiosyncrasy.”

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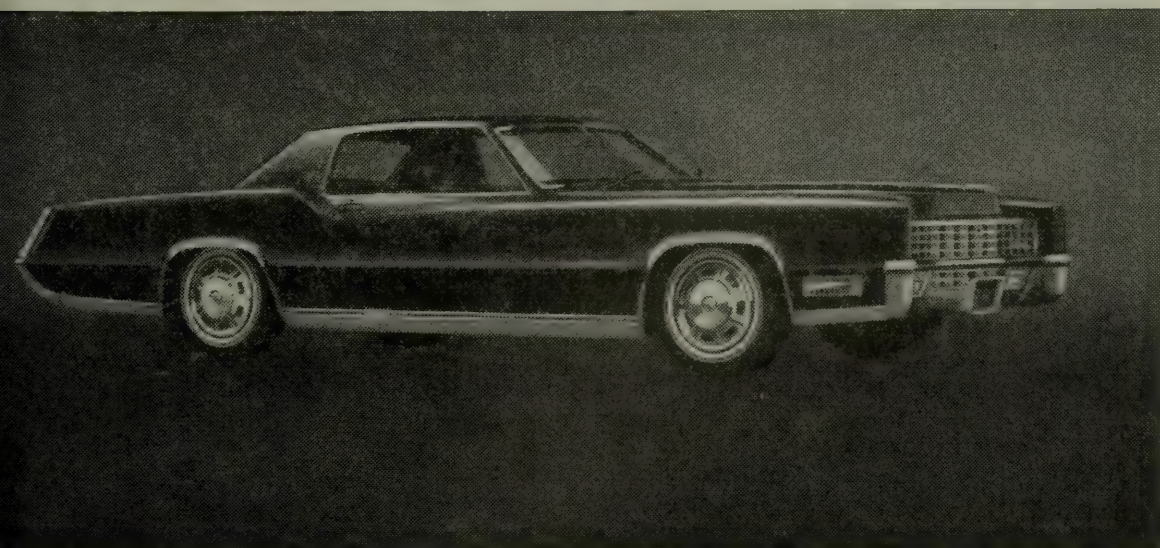
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In 1958, the era of Stalin having passed, there was another change in the esthetic climate. An official article was headed "A Rectification of Errors." The composers who had been under a cloud were re-instated. One cannot attempt to imagine the troubled state of mind of Shostakovitch as, after many years of having his "errors" pointed out to him by those who presumed to know what was going on in his innermost soul, a second Committee pointed out the errors of the first. The "errors" of Shostakovitch were a free and genuine musical impulse, a tonal dramatic sense which he was not always inclined to apply to politics, a lively fantasy which was condemned as "meaningless grotesquery." How Shostakovitch really felt at any time may never be known. His various public statements breathe not a word of protest against regimentation. He was observed, on his visits to the United States in 1949 and 1959, as close-mouthed, retiring and painfully shy. His several published pronouncements about his music read as if he were a mouthpiece of the party line. Perhaps he is naturally docile, having been raised in a socialist state and having known no other. Per-



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haps, as when suddenly and without plausible reason he was twice declared an untouchable, he felt resentment but had to hold his tongue.

The present point of view is that music should have a "philosophical" (i.e. political) purpose, that it should conform to "socialist realism," avoid gloomy introspection, promote nationalistic fervor, praise present and commemorate past patriotic heroism.

In his Eleventh and Twelfth Symphonies Shostakovitch had obediently sought to satisfy these expectations. The Eleventh depicts the political insurrection of 1905 and the Twelfth the Revolution of 1917, with movements labelled after events in each. The performance of many of his works at Edinburgh in 1962 in the composer's presence brought an interesting Western commentary on his latest musical peregrinations. Listened to with considerable interest were the Fourth Symphony, once banned and now revived, the Eleventh Symphony and the Twelfth. They were critically valued in terms of a distinct descent in that order.

When the Eleventh Symphony was performed at Edinburgh, Desmond Shawe-Taylor wrote with qualifications about it, admitting that "there is no denying its evocative and picturesque qualities." For the Twelfth Symphony he had no good word nor apparently had anyone else. This critic had written (in the *New Statesman*, in 1958) that Shostakovitch "had at last found the true path with his large, original,

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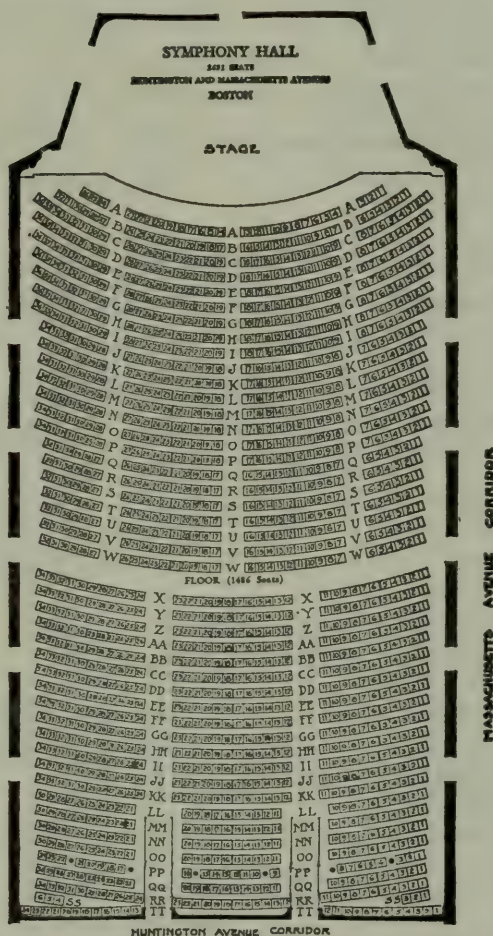
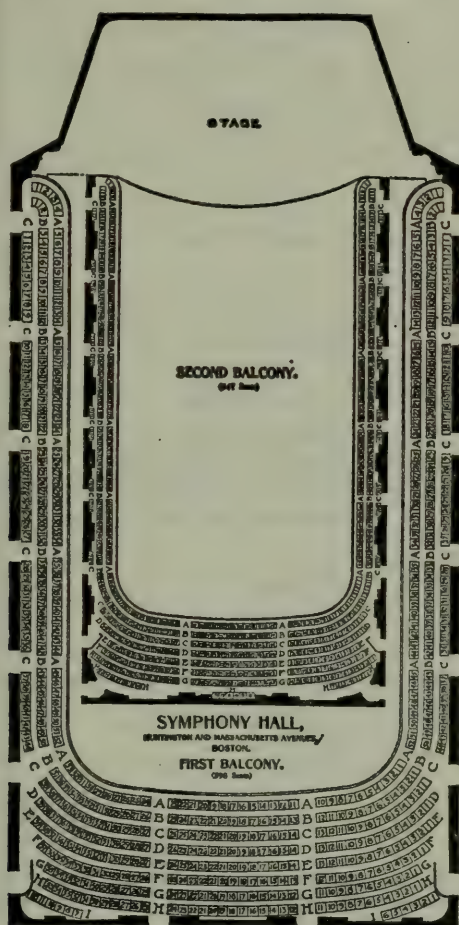
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and truly impressive Tenth Symphony.” Yet when the Tenth was first performed in New York the *Herald Tribune* found it “sprawling, noisy, lacking in coherent style and even culture, that bugaboo of bourgeois respectability.” On the same day the *New York Times* praised the Symphony as “obviously the strongest and greatest symphony that Shostakovitch has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius.” The obvious answer to critical disagreement is independent and open-minded listening. Most recently, in 1962, the Thirteenth Symphony appeared. This employed a chorus, with text by the young poet Yevgenii Yevtushenko, including his famous *Babyi-Yar*, denouncing anti-Semitism; when Premier Khrushchev withdrew his support of Yevtushenko, Shostakovitch’s new symphony was also withdrawn.

J. N. B.





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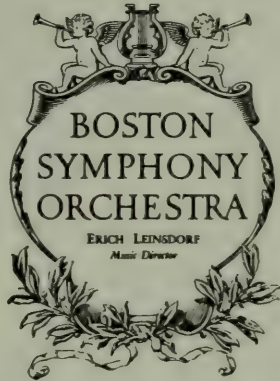
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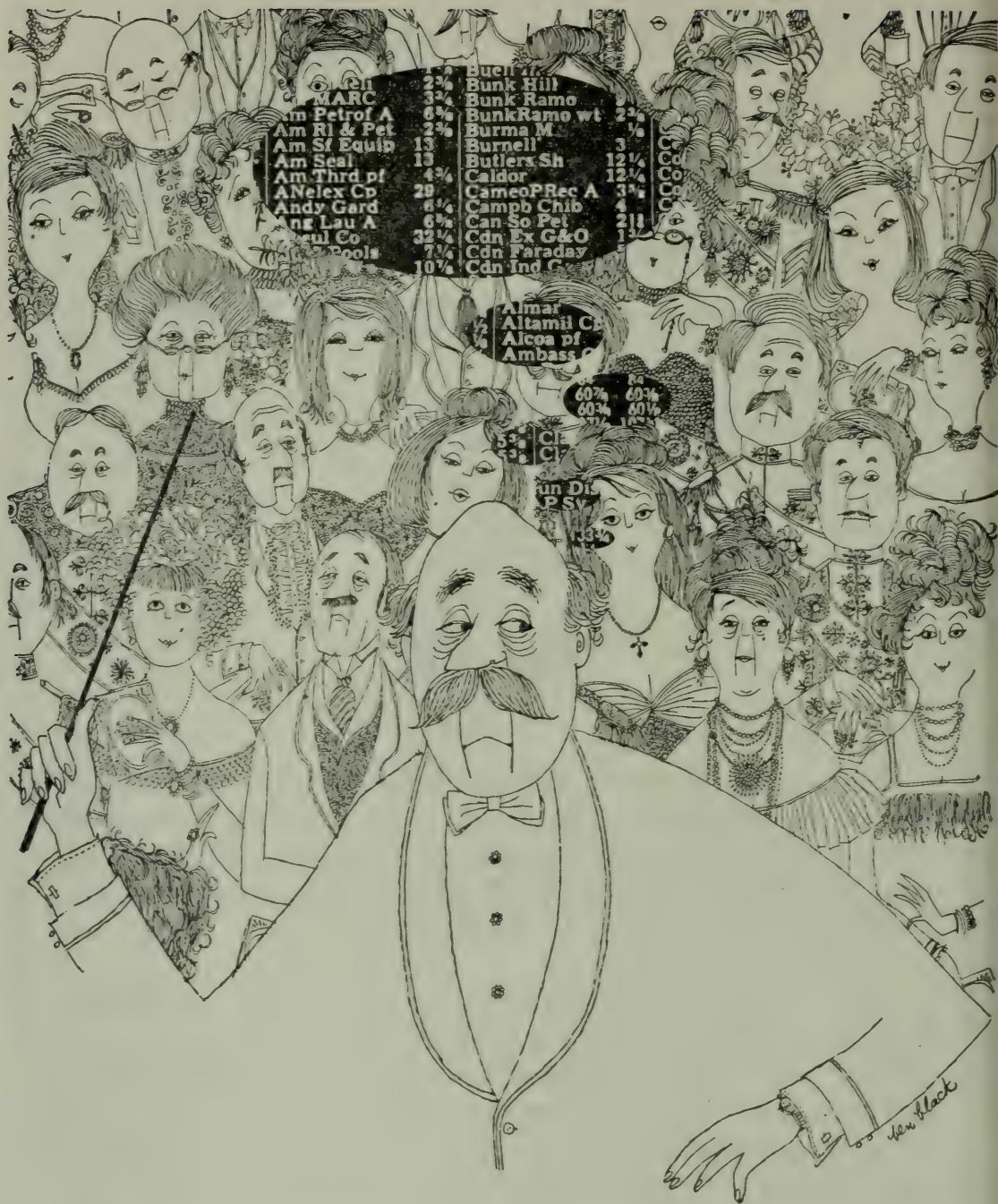


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23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
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10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
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21-22	Boston	(Fri.-Sat. XXIV)



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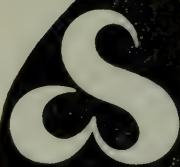
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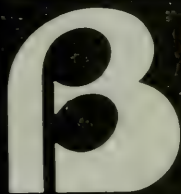
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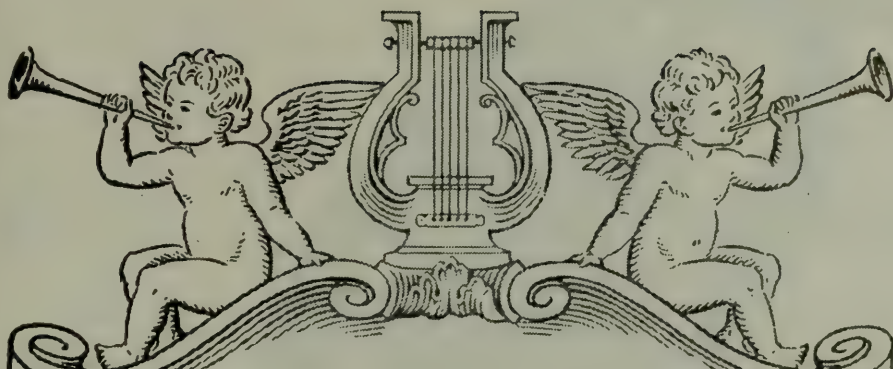
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## EXHIBITION

The exhibition of paintings now on view in the Gallery is loaned by the Doll and Richards Gallery.



## THE SOLOISTS

CLAUDE FRANK was born in Nuremberg in 1925, and has made his home in the United States since 1941. He studied piano and composition with Artur Schnabel for several years, a period which was interrupted by two years of service in the American Army (1944-46), in both Germany and Japan. During his military service he gave innumerable recitals in Europe, over Radio Tokyo and in many other Japanese cities. After his discharge from the Army he spent a summer at Tanglewood studying conducting with Serge Koussevitzky and also served for a time as assistant conductor of the renowned Dessoff Choirs. In 1947 he made a highly successful New York debut and in 1948 he joined the faculty of Bennington College in Vermont. He joined the faculty of Rudolf Serkin's Marlboro Music Festival in 1953, and there he found himself more and more the performing artist rather than artist teacher. Since 1959 he has appeared with the Boston Sym-

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phony Orchestra in Boston, New York and Tanglewood; the New York Philharmonic, and the orchestras of Pittsburgh, Cincinnati, Chicago, Detroit, Baltimore, Denver, Zürich, Lausanne, Hamburg, Frankfurt, Amsterdam, and Barcelona. He is well known for his understanding of chamber ensemble and has served as pianist of the Boston Symphony Chamber Players since its organization two years ago.



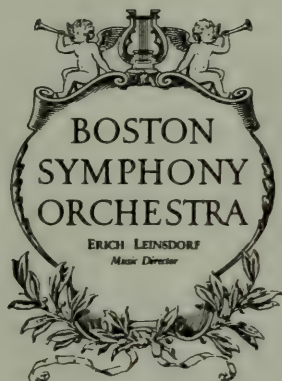
PHYLLIS BRYN-JULSON was born in Bowdon, North Dakota, and moved at an early age to Moorhead, Minnesota. She attended Concordia College, where she studied voice with Mrs. Joseph Kiser and was soloist of the Concordia College Choir. She is currently a senior at Syracuse University and studying voice with Helen Boatwright.

At the suggestion of the composer Gunther Schuller, Miss Bryn-Julson was awarded a Fromm Vocal Fellowship at the Berkshire Music Center at Tanglewood in the summer of 1964. She sang in the Festival of Contemporary American Music program, and in the 1965 session, was a soloist in the Music Center Orchestra's performance of Ravel's *L'Enfant et les Sortilèges*, conducted by Erich Leinsdorf.

In the 1965-66 season, Miss Bryn-Julson appeared as soloist with the Contemporary Chamber Ensemble under Arthur Weisberg in New York and Washington. Last summer, her third year at Tanglewood, she once again took part in numerous performances of new works, and at the end of the summer received the *High Fidelity* Magazine prize and the Composition Performance Award.



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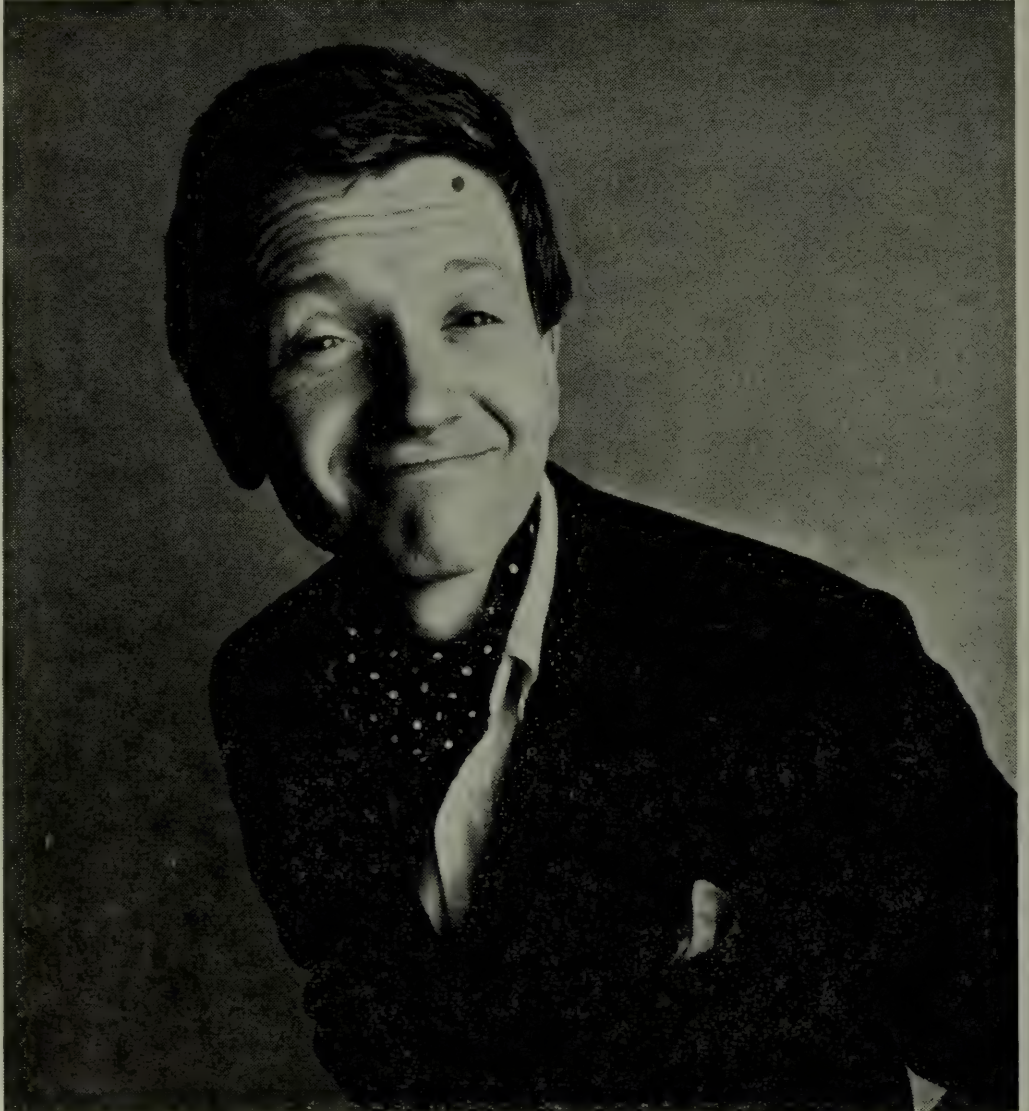
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The Trustees, delighted at such an impressive number of Friends with so imposing a record of support, have asked the Council of Friends to plan this special thank-you concert as its first major activity of the season. Members of the Council and the Trustees will be present to greet the honored guests who have made such an important contribution to the life of the Orchestra through their many years of generosity.



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I. Allegro con brio  
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III. Rondo: Allegro

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## SYMPHONY IN G MINOR, K. 550

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

---

This Symphony was composed in July, 1788, in Vienna.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

IN THE last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer of 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programs

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did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other — the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.\* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's

\* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."



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G minor Symphony as it sounds in the orchestra, I will believe him. (The Symphony begins with a delicate *piano* in the string quartette the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling melodic semi-tone which for generations seems to have been the composer's convention for plaintive sadness (Schubert's "Tragic Symphony" offers such a case). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fence who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity the music subsides softly to the last chord of its Coda.

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The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lush music of two later centuries (out-

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Born in Italy, James Stagliano chose his forebears with care and skill: both father and uncle were horn-players of the foremost rank. His father, Albert, under whom he studied at the Detroit Institute, was first horn of the NBC Symphony under Toscanini—a rewarding, if exacting, post.

Joining the Detroit Symphony at 16, James proceeded to St. Louis; to the Chicago Symphony under Stock, the Los Angeles under Klemperer, and the Cleveland under Leinsdorf before joining the B.S.O.—permanently, as it turned out—in 1945.

Noted for his première of the Second Strauss Horn Concerto at Tanglewood in 1949 and for his impeccable recordings of the Mozart horn concerti, James Stagliano is also a mycologist, a collector of prints and cookbooks, and a golfer good enough to have collected several prizes in Stockbridge Golf Club tournaments.

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pourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale*,

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May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with

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rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."\*

It was in 1856 that Otto Jahn brought out his penetrating biography of Mozart (which is still unsuperseded). Jahn was hardly outdone in his extravagant characterization of the G minor Symphony. He called it a symphony "of pain and lamentation" ("*Schmerz und Klage*") in which "sorrow rises in a continuous climax to wild merriment, as if to stifle care." The "soft plaint" of the opening subject grows in the development to a "piercing cry of anguish." The Andante and Minuet strive but vainly to establish an inward calm, and the Finale brings a

\* *Kunstwerk der Zukunft* (1860).

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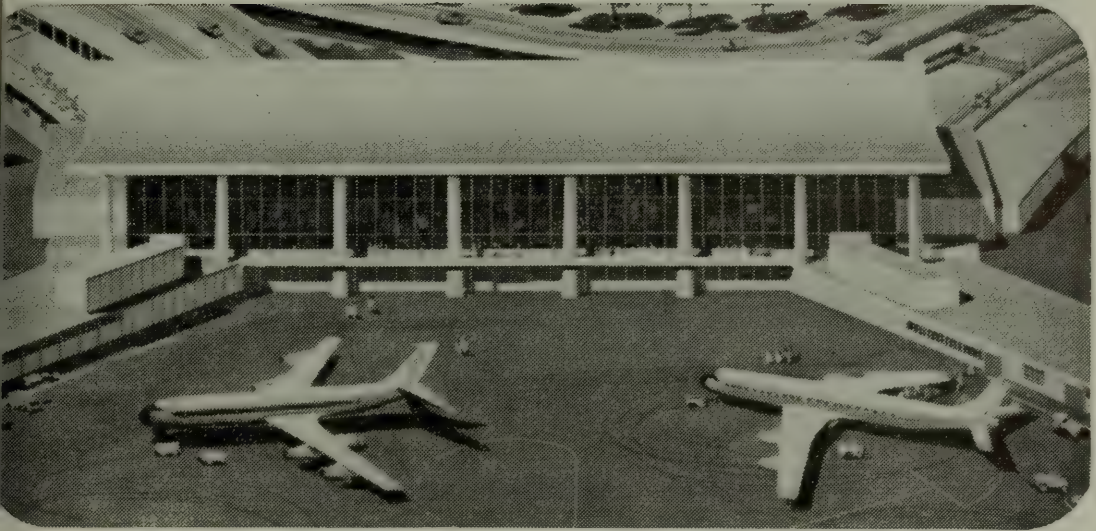
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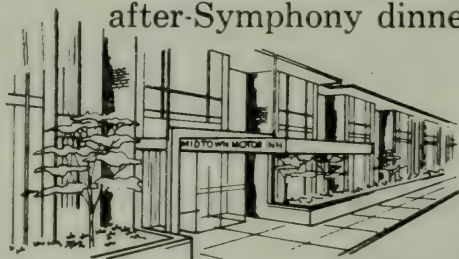
frenzy which "seeks to drown sorrow and goes on its course in restless excitement." Jahn calls this "the most passionate of all Mozart symphonies" and is reminded of Goethe's praise of the Laocoön as grandeur and dignity encompassing the most violent human passions "and in the same sense in which Goethe ventured to call Laocoön graceful, none can deny the grace of the Symphony, in spite of much powerful sharpness and harshness" ("*starken Schärfen und Harten*").

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

Coming to our own century, one can do no better than examine the emotional interpretation of the G minor Symphony by one of its most eminent Mozart scholars, Georges de Saint-Foix, who analyzed it in detail in his "*Les Symphonies de Mozart*" (1932). De Saint-Foix found in the first movement a "feverish precipitousness," an "intense poignancy," a "concentrated energy which rises in the last pages to a ferocious exultation, yielding only at the end to a resigned lassitude." In the

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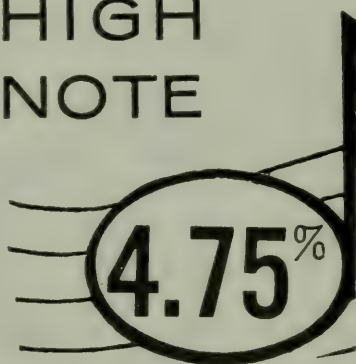
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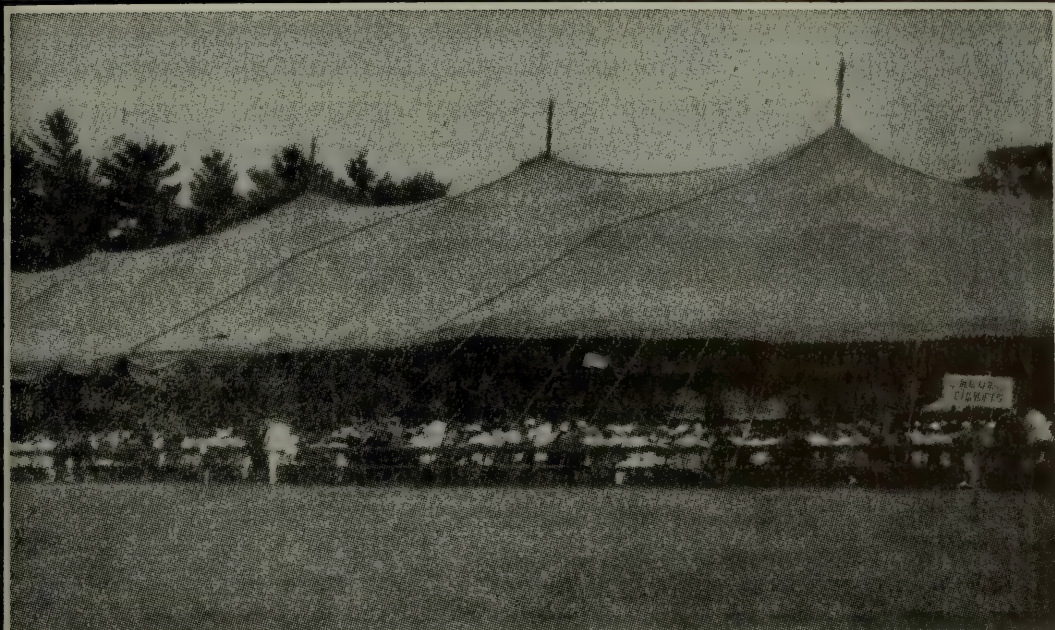
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That was the beginning of a \$100,000 fund-raising campaign for the Tanglewood Music Shed which was completed in 1940. (Incidentally, Koussevitzky DID return the following summer.)

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development of the Andante he found "expressive depths scarcely matched in Mozart." "The character of the Minuet," he says, "is a bitter and relentless struggle." The counterpoint produces "a sort of paroxysm and nervous tension." Only the Trio is "gentle, placid, illuminated, truly idyllic." Its second part is "so Elysian that it dispels in a few measures the tragic cast of the whole symphony." M. de Saint-Foix holds that the Finale shows "a fury of abandon" which Mozart touched nowhere else in his music. "All the resources of his art, rhythm, harmony, counterpoint, are as if pushed to the limit. A force thrilling, demoniacal, is released from him and gives the hearer no respite. Boldness such as this makes for a paroxysm of exaltation rather than free artistic creation. His art is no longer free but grips the artist himself so that he cannot breathe, and in spite of the sharpness of such a paroxysm it brings to pass a true Mozartean miracle."

Charles Dickens



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Erich Blom in his *Life of Mozart* (1935) goes so far as to call the G minor Symphony "Mozart's Pathetic Symphony," finding it full of "unhappy agitation."

Sir George Grove had long since expressed his inability to see in the repeated notes at the end of each step in the opening theme "those depths of agony ascribed to the opening by some critics." Tovey supports Grove's objection: "Just so: it is not only difficult to see depths of agony in the rhythms and idioms of comedy, but it is dangerous and not very delicate to attempt to see them. Comedy uses the language of real life; and people in real life often find the language of comedy the only dignified expression for their deepest feelings. They do not want the sympathy of sentimentalists who would be hard put to it to tell tragedy from burlesque; and the misconceptions of people who would imagine their situation and language to be merely funny are altogether below their horizon. They rise to the height of human dignity by treating the ordinary language of their fellow-mortals as if it were good enough for their troubles; and Mozart and Molière are not fundamentally at variance with Sophocles and Wagner in the different ways in which they immortalize this meaning of the word 'reserve.'"

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## SUITE FROM "LULU," OPERA IN THREE ACTS

(AFTER THE TRAGEDIES, "ERDGEIST" AND  
"BÜCHSE DE PANDORA" BY FRANK WEDEKIND)

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1935

The instrumentation for the Suite is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, alto saxophone, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, large tam-tam, small tam-tam, triangle, vibraphone and strings.

FOR his second and last opera, *Lulu*, Berg wrote a libretto based on two plays of Frank Wedekind (1864–1918): *Earth Spirit* (1893) and *Pandora's Box* (1901). As in the case of *Wozzeck*, Berg combined and modified, drastically cutting the seven acts and two prologues of the plays, eliminating unnecessary scenes and characters and subordinating others. The final opera was to be in three acts with a prologue.\*

The decision to set the *Lulu* plays dates from 1928; Berg began the composition the following year. It occupied him until his death on

\* Many in our audience may recall a performance of *Lulu* by the Opera Group of Boston. This performance was directed by Sarah Caldwell and conducted by Osbourne McConathy, at that time a member of the horn section of the Boston Symphony Orchestra.



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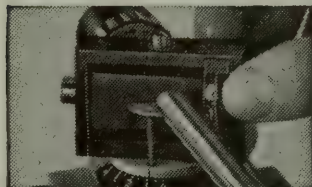
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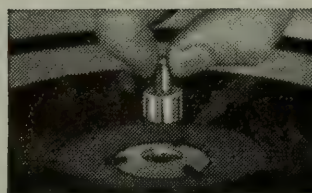
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December 24, 1935, having twice been interrupted — for work on *Der Wein* (1929–30) and the Violin Concerto (1935). He completed the opera in short score, but was unable to finish the orchestration. Of the third act, the only parts fully scored are the first forty-three pages, and sections four and five of the *Lulu Suite*, representing the orchestral interlude between the two scenes of Act III, and the closing scene of the opera. The orchestra is somewhat smaller than that required for *Wozzeck*, but it includes a number of jazz instruments on the stage. The première of *Lulu* took place at the Stadttheater in Zürich on June 2, 1937.

The opera begins with a prologue, in which an animal trainer likens its characters to various beasts, and brings on Lulu, in Pierrot costume, as a serpent, “created to bring evil . . . to seduce, to poison, to murder. . . .” In the first act, Dr. Schoen is watching Lulu, his mistress, have her portrait painted. Left alone with the painter, Schwarz, Lulu accepts his advances. Her husband, Dr. Goll, surprising the two in a compromising situation, collapses and dies. Lulu, now a wealthy young widow, marries the painter, who finds himself incapable of enduring

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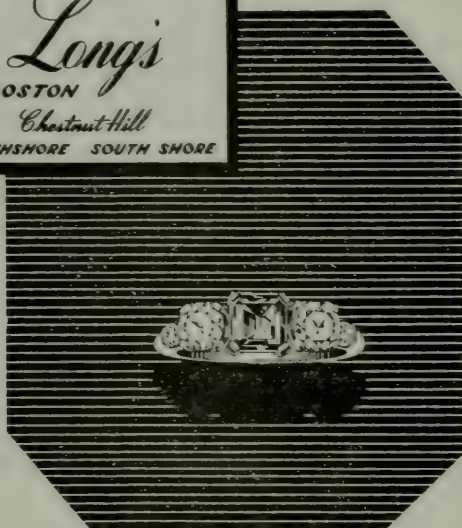
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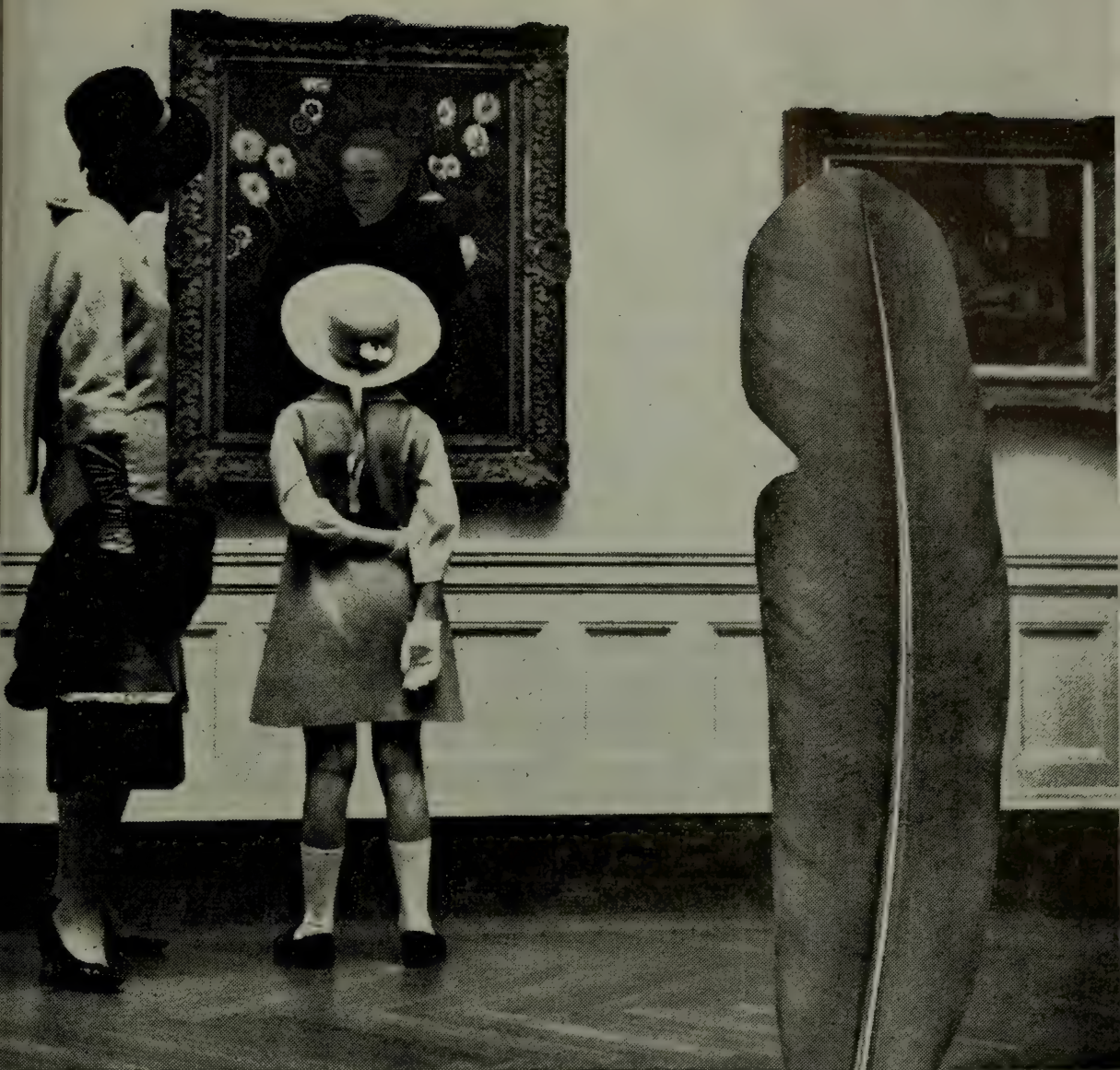
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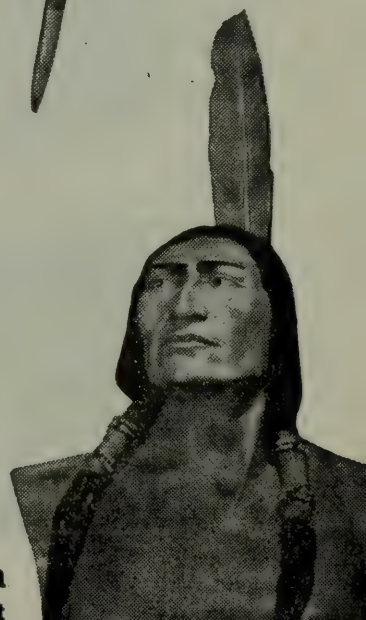
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her infidelities, both real and fancied, and commits suicide. Dr. Schoen, trying to evade Lulu's demands upon him, becomes engaged to a young woman, but is forced by Lulu to dismiss her by writing a letter which Lulu herself dictates.

By the second act, Lulu has managed to marry Dr. Schoen, and her social-climbing aspirations have been realized. But she has fallen in love with her husband's son, Alwa. Several new characters are introduced: the Countess Geschwitz, who entertains a Lesbian passion for Lulu; an athlete (Rodrigo) and a schoolboy, both enamored of the demoniac Lulu; and even the butler, who is visibly confused in her presence. Lulu flirts with them all, and lays the groundwork for a liaison with Alwa. Dr. Schoen, discovering the state of affairs, gives her a revolver and tries to persuade her to shoot herself, but Lulu instead fires five shots into her husband. Police rush in to arrest her at the end of the scene.

The second scene takes place sometime later. The Countess Geschwitz contrives to change places with Lulu in prison, allowing her to escape. Ridding herself of Rodrigo by subterfuge, she takes Alwa for her lover on the very couch on which his father died.

Act III displays Lulu's catastrophic decline. In Paris she has become the mistress of one Casti-Piani, a bogus nobleman, who, together with

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several of her former lovers, blackmails her. She loses the last of her money in a stock-market disaster. Fleeing to London, she is followed by Alwa and the Countess, as well as Schigolch, a predecessor of Dr. Schoen in her affections who passes himself off as her father. In a shabby garret, where she has taken up the oldest profession, Schigolch and Alwa chatter as customers come and go: the professor, the Negro, Kungu Poti — who crushes Alwa's skull to keep him from interfering — and Jack the Ripper, at whose hands Lulu meets her end. The Countess, attempting to save Lulu, is likewise killed, and her last profession of love for Lulu closes the opera.

This brief summary of the play would lead one to believe that the atmosphere is one of brutal reality. Actually, neither Wedekind nor Berg thought of it in that way. Wedekind had surrounded his characters, however repulsive they may seem, with an aura of symbolism, and Berg himself thought of the play as one showing compassion and social revolt. Berg was highly intellectual, and in the back of his mind the figure of Lulu was to a certain extent a female counterpart of Don Juan. Not only that, but he apparently connected the two plots of Wedekind with Goethe's *Faust*, so that here Lulu, like Faust, runs through the whole gamut of passions. She climbs the social ladder only to topple over from its dizzy heights into the abyss of prostitution,

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illness and crime. Her companion is the Countess Geschwitz, who with her sterile Lesbian fascination for Lulu, represents something akin to Mephistopheles' principal of negation. The parallel with Goethe's *Faust* culminates in the dramatic function of the Countess, who, telescoping as it were the roles of the cheated Mephistopheles and "Una Poenitentia" (alias Gretchen), intercedes for the sinner Lulu in the face of death.

As in the case of *Wozzeck*, Berg decided to put together some symphonic excerpts from his opera even before the opera was completed, which could be performed in the concert hall and which might arouse interest in the whole work. These extracts were completed in the summer of 1934, and a first performance was given in Berlin on November 30, 1934, under the direction of Erich Kleiber. It was first performed in Vienna on December 11, 1935, when the composer heard for the first and only time parts of his opera. Less than two weeks later he was dead.

The Suite consists of five sections:

1. Rondo (Andante and Hymn)
2. Ostinato (Allegro)
3. Lulu's Song
4. Variations
5. Adagio

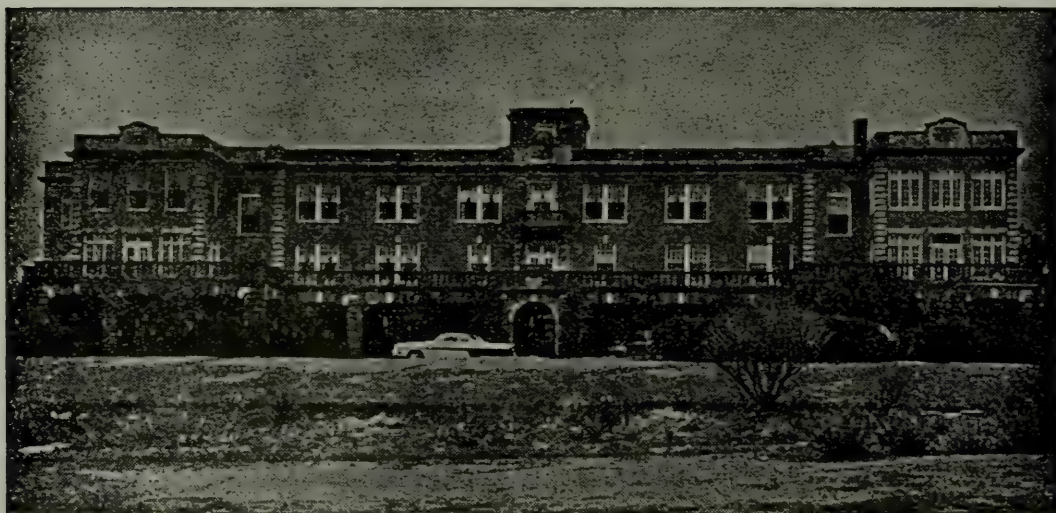
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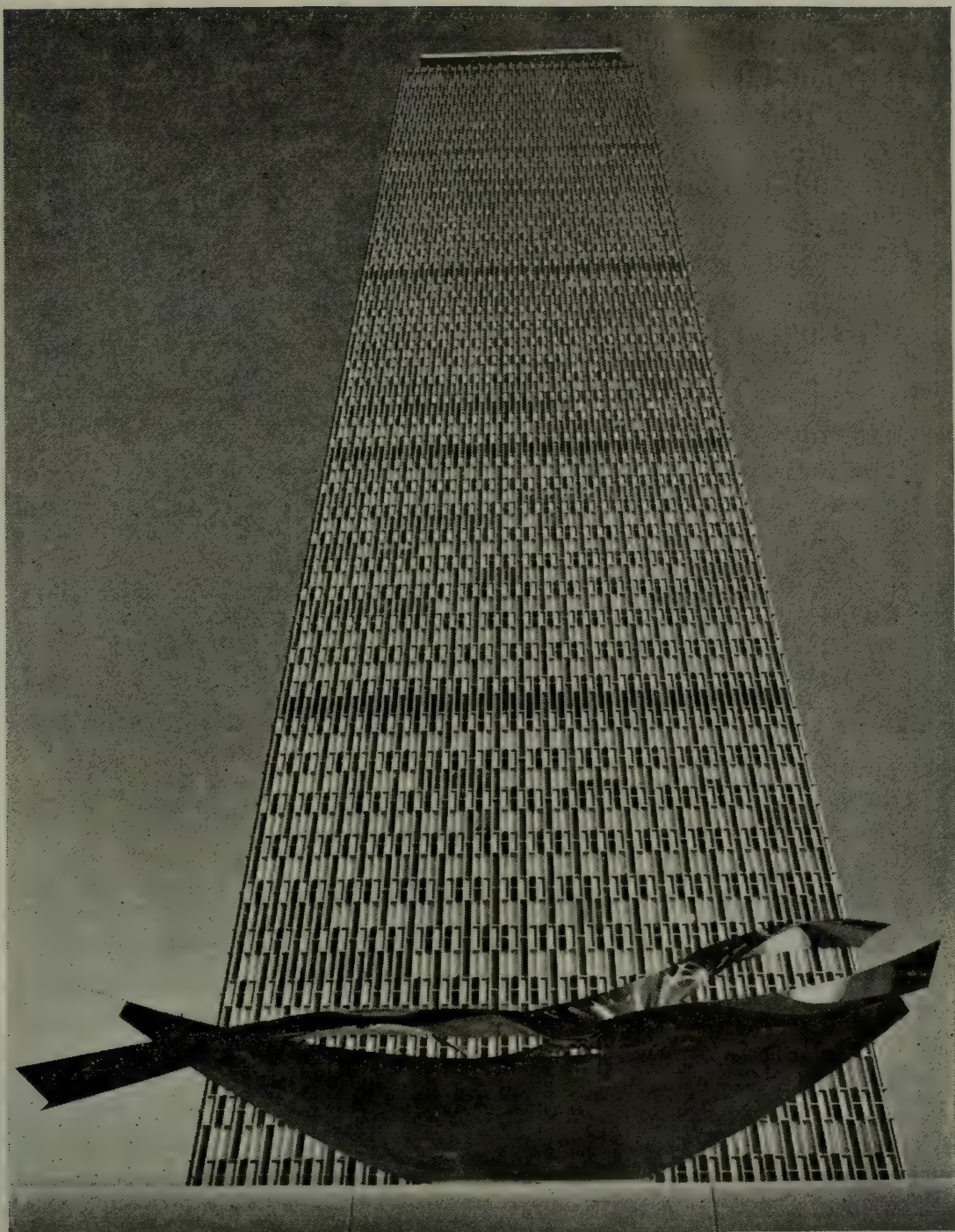
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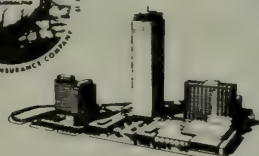


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The third and fifth sections include vocal parts.\* In this performance the Rondo will be omitted.

The musical material of *Lulu* is predominantly, if not exclusively derived from a single 12-tone row: B-flat, D, E-flat, C, F, G, E, F-sharp, A, G-sharp, C-sharp, B. Berg's earlier serial works had prepared him for the full realization of his resources, and he constantly regenerates his "basic set" by such procedures as taking every fifth or seventh note of the row as a source of new but related materials, or employing other, more complex permutations. In the working out of the opera, he uses motives and combinations in association with specific characters, somewhat like Wagnerian procedure but systematically derived from the "basic set." In this as in other respects he was influenced by Schoenberg's *From Today to Tomorrow* (1929).

The Ostinato (allegro) was written to accompany the film in Act II. The variations which follow the Song of Lulu are used as an interlude. They are four in number: *grandioso*, *grazioso*, *funebre*, and *affettuoso*. The theme, as in d'Indy's *Istar Variations*, is exposed only at the end. It is a simple street ballad (borrowed from Wedekind, who wrote this sort of thing), finally stated by the woodwinds to give the effect of a hand-organ. The Finale is by turn *adagio sostenuto*, *lento* and *grave*. At the moment when Lulu meets her violent death, there are horrendous shrieks in the brass.

David Josef Bach, to whom Berg showed his music and described his purposes, writes of the score (in *Modern Music*, January, 1935):

"The orchestral investiture consists of triple wood and brass, and strings, harp, percussion, piano and vibraphone. If in *Wozzeck* (which in no sense may be ascribed to the twelve-tone system) the character of

\* In the present performance, the Song of Lulu and the closing phrases of the Countess Geschwitz will both be sung by Miss Bryn-Julson.





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individual scenes may be said to have created the form, in *Lulu* this form-building function belongs to the character of each of the much more developed stage figures. We are indebted to the composer himself for an explanation of the idea of the opera and the way it has been carried out. In *Wozzeck* unity was given to many small scenes by the unity between character pieces and many musical forms, including those of absolute music. In *Lulu* the song forms are given preference (arias, recitatives, duets, trios, ensembles up to twelve voices). The orientation of the music rests on the human characters. For example, for the appearance of Dr. Schoen the sonata form prevails; for Alva the rondo-form; for the tragic figure of the Countess Geschwitz the Greek Pentatonic. Nevertheless, unity of individual scenes, even of the individual acts is not sacrificed. This is especially marked in the meeting scene in the third act, and in the two scenes of the second, played in the same setting, Dr. Schoen's residence. They are almost symmetrically constructed. The same characters are concerned in the dramatic events before the *peripeteia* as after. In the middle, after Dr. Schoen's murder by Lulu, and before she is freed from prison, comes her capture and imprisonment, portrayed by a silent film with music. The music here is constructed in crab-fashion. This music of the entr'acte is at once the dividing and the unifying center of the whole work. It divides the fate of Lulu into a rising and descending line, and binds both together, where Wedekind separates them into two distinct parts. The twelve-tone scale lying at the foundation of the opera makes the unity of the music perceptible. Through division, changes of direction and transformations of this scale, variety is achieved; often the treatment practically involves leit-motives and leit-harmonies."

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The "Song of Lulu" comes at the end of *Erdgeist* (consequently in the second act of *Lulu*). It is the frantic defense of a woman facing death. Her husband (Schoen), at the end of his endurance, threatens to kill her, but she clutches the pistol, singing:

"Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab. Du hast so wie ich gewusst habe, weswegen ich Dich zum Mann nahm. Du hattest Deine besten Freunde mit mir betrogen, Du konntest nicht gut auch noch Dich selber mit mir betrügen. Wenn Du mir Deinen Lebensabend zum Opfer bringst, so hast Du meine ganze Jugend dafür gehabt. Ich habe nie in der Welt etwas anderes scheinen wollen, als wofür man mich genommen hat, und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin."

"Don't call me worthless because men have killed themselves for me. You knew as well why you made me your wife as I knew why I took you for a husband. You had deceived your best friends to me, you could not well go on deceiving yourself with me. If you bring me as an offering the evening of your life, you have had in return the whole of my youth. I have always been what I have been taken for, and never tried to be anything else, and no one has mistaken me for anything but what I am."

It is a true picture of Lulu, whose principal failing was that she was avid for life, and ruthless in its pursuit. If her instincts were baleful, as the venom in the serpent, she but fulfilled the properties of her nature. There was no fundamental deceit in her, no pretense, no vengeful meanness. When her gaiety broke down under the pressure

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of villainous blackmail, there was no bitter recoil — only childlike terror. There is pathos in Lulu, but it is implied in her circumstances and actions — not sued for in the resounding, stagey speeches of a Camille.

After the shuddering shriek of Lulu, the orchestra subsides into somber concluding measures, while the singing voice is heard of the Countess Geschwitz, who is with Lulu at the end. She is dying, for the fiend has stabbed her in making his escape:

“Lulu!  
Mein Engel —  
Lass Dich einmal seh’n  
Ich bin Dir nah!  
Bleibe Dir nah!  
In Ewigkeit —”

Lulu!  
My angel —  
Let me see you again  
I am near you  
I will stay by you  
forever.

It is evident that a careful musical analysis of the *Lulu* Suite cannot be given in a brief program note. For those who wish highly competent and detailed information, we recommend the following two books: *Alban Berg, The Man and his Music*, by H. F. Redlich (Abelard-Schuman Limited, New York, 1957); *Alban Berg*, by Willi Reich (Harcourt, Brace & World, Inc., New York, 1965).

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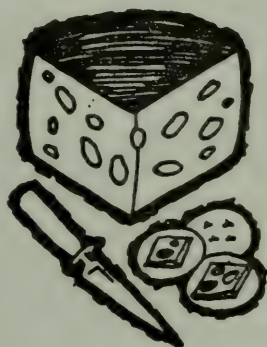
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His tendency was always literary: he was an avid reader with a special fondness for Ibsen and Wilde and his ability to write was out-

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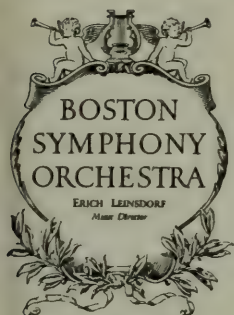
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standing. Reich states that he was "a dreamy and sensitive boy"; he was also apparently an ailing and a neurotic one. He suffered from asthma at the age of fifteen; at eighteen he attempted suicide on account of a love affair. Music always deeply absorbed him. Mahler was his idol at the same time that Mahler was Schoenberg's idol. Yet Berg did not meet Schoenberg until 1904. When the two did meet, at the age of nineteen and thirty respectively, their admiration for Mahler was of course a strong sympathetic bond between them, but it was one of many bonds for Schoenberg's idealism, his ruthless skill in composition, his adventuring chromaticism, gave Berg a new impetus and a new seriousness. There is every evidence that Schoenberg was a thorough and exacting teacher and that Berg met the challenge as an eager and indefatigable pupil. Schoenberg was as yet on no more than the threshold of drastic innovation in the light of his later development. By then he had composed such programistic and tonal scores as *Verklärte Nacht*, *Pelleas und Melisande*, the Quartet in F-sharp minor with voice. The outbursts of antagonism which greeted concerts of his music at this time very probably inspired the circle of young men then forming around Schoenberg with a strengthened determination and zeal. Berg was soon to have his own bitter experience of this kind of hostility. On March 31, 1913, in Vienna, a concert of music by Schoenberg and his circle broke up in a riot when Schoenberg attempted to conduct two of the Altenberg Songs, Berg's Opus 4.

Berg's course of study with Schoenberg lasted six years (1904-1910). In this time he composed four works which he was later willing to acknowledge, and with justification: the Pianoforte Sonata, Op. 1, the Four Songs, Op. 2, and the String Quartet of 1910, Op. 3. There were



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also the *Sieben frühe Lieder* on verses by seven poets, including, characteristically, Nikolaus Lenau, Theodor Storm, and Rainer Maria Rilke, which had no opus number and which he later orchestrated. These works, in the opinion of Reich, showed many "influences" of which the Romanticism of the foregoing century and the musical viewpoint of Schoenberg were most evident. But they also showed technique and constructive skill. The Songs, Op. 2, and the First String Quartet in particular, foretold such personal characteristics of his later music as "a tendency to build up dramatic climaxes and contrasts."

By 1910, the apprenticeship had ended. Berg emerged as an independent artist technically equipped and ready to pursue his individual inclinations in accordance with his personal character, as his music shows. These works until 1914, when the war broke out, were not numerous, for Berg was never a prolific composer: they were the Five Orchestral Songs to picture-postcard texts by Peter Altenberg, Op. 4; the Four Pieces for Clarinet and Piano, Op. 5, and the Three Orchestral Pieces, Op. 6. Then and later Berg maintained a close relationship with Schoenberg, with an acquisitive ear for the transformations going on in that phenomenal musical brain. Schoenberg had not yet formulated his tone rows, whither the inescapable orientation of his æsthetic was soon to lead him and which Berg was later to use in his own way. But Berg was already following a very different æsthetic of his own. While Schoenberg was leaving behind, and without regret, his taste for music of strongly descriptive intent, Berg adhered to the particular kind of Romanticism of the early nineteen hundreds, inescapable in Central Europe, which dealt in moods often drenched with melancholy and

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sometimes embracing the macabre. The last of the *Three Orchestral Pieces* was in theme and style a sketch for *Wozzeck*, the poignantly tragic and sharply graphic opera which was to engage him during the war years, years in which military service claimed him as well.

*Wozzeck* shows twelve-tonal tendencies employed with masterly and theatrically powerful effect while in reality preserving key relationships and the old structural forms — sonata, fugue, rondo, etc. The vividly striking libretto which the composer wrought into unity and coherence from loose sketches of Georg Büchner undoubtedly helped him toward a corresponding dramatic coherence in its musical carrying out. Berg was then virtually unknown except in his own small circle. The score of *Wozzeck*, after being rejected with alarm by the European opera producers, compelled attention through three concert excerpts conducted by Hermann Scherchen in Frankfurt, June 11, 1924, and in the following season Erich Kleiber started the opera itself on its triumphant course, conducting it at the Berlin State Opera on Christmas Day, 1925. In the next dozen seasons there were 166 performances in twenty-nine cities by the proud count of Berg's adherents.

At this time Berg was composing his Lyric Suite for String Quartet (his first systematically twelve-tonal work) and his *Kammerkonzert* for

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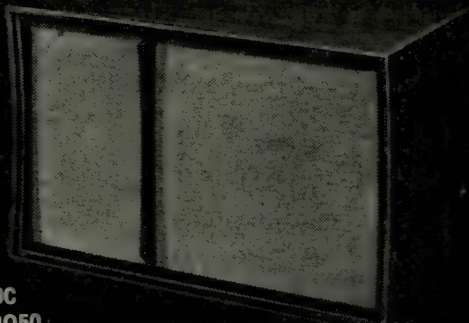
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piano, violin and thirteen wind instruments. He dedicated the latter piece to Schoenberg, with a letter indicating that no other than Schoenberg was leading him back into the chamber medium. But the stage, and a text which looked back to the lurid pre-war horizon of gruesome realism, drew him again. The opera *Lulu*, compiled by Berg from two plays of Wedekind, occupied him from 1928, together with the concert aria *Der Wein*, which was a sort of preliminary study for *Lulu*. Both were carried out in a now fully-adopted twelve-tone idiom. A twelve-tone series is a motive of the title character in *Lulu* and from it the other motives are derived. Berg had completed *Lulu* except for the orchestration of part of the Third Act when he died in December, 1935. He died of blood poisoning after a "short but terrible suffering." In his last year he had composed his violin concerto. It too is filled with its own elegiac mood, a personal poignancy, and dedicated "To the Memory of an Angel," who was Manon Gropius, Alma Mahler's eighteen-year-old daughter, who had just died.

Berg's character as a friend, as an artist, and as a writer has been aptly described by Willi Reich in his Grove's Dictionary article:

"Apart from his exceptional artistic gifts, Berg exercised a strong influence as a man. Kindness and a certain nobility, together with a sense of humour, were the chief traits of his character. His wife, Helene Nahowski, whom he married in 1911, was a great support to him, and their marriage was extremely happy. Except for short visits abroad and holidays, Berg spent his whole life in Vienna, where he lived quietly by giving lessons and by the proceeds of his works. His pupils found him not only a magnificent teacher, but also a devoted friend, who took the keenest interest in their personal as well as their artistic welfare. Well disposed towards his musical colleagues, he was always ready to take part in musical enterprises. He enjoyed appreciation, but never

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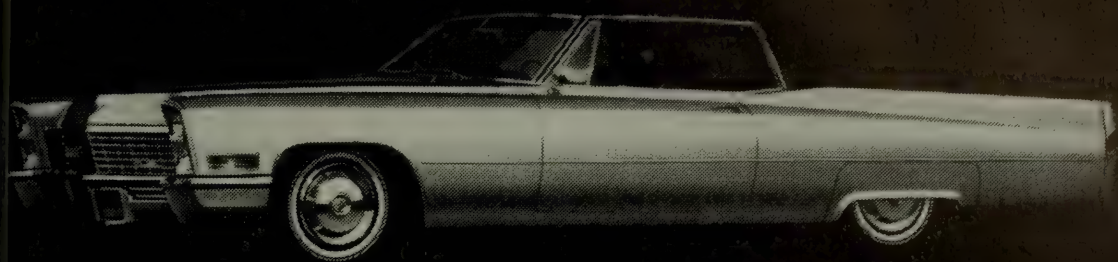


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became conceited; and his international successes were perhaps the more valuable to him because he obtained no recognition in his own country, which never bestowed an official honour on him."

It was not only in his conversation and his letters that Berg's brilliant intellect found expression: a large number of essays of varying length show evidence of his wit and literary talent. The vast majority of his writings were devoted to the defence and explanation of the works of his teacher, Arnold Schoenberg. The essay entitled 'Why is Schoenberg's Music so Difficult to Understand?' (1924) gives a good idea of the analytical acumen which was also a characteristic of his teaching and helped him to discover and point out the most mysterious relationships and connections within individual compositions. His essay attacking Hans Pfitzner, which took the form of a brilliant analysis of Schumann's *Träumerei*, is typical of his methods as a teacher. His concert guide to Schoenberg's *Gurrelieder* contains models of harmonic analysis. The rest of his literary output consists of commentaries on his own works, especially *Wozzeck*, and appreciation of friends. The speech made in his memory by his publisher, Emil Hertzka, the director of the Universal Edition, gives a good picture of Berg's personality.

"Alban Berg's significance as an artist lies — apart from his own creative genius — in his amazing gift for combining in his work all the elements of earlier and modern music, his ability to weld them into a convincing unity. For all their novelty, the connection between his works and the great Viennese tradition is always preserved. He resented particularly the accusation that his music was 'ruleless, chaotic, and atonal.' With his unusually developed sense of form and his feeling for law and order in music, he regarded such imputations as overwhelming proofs of misunderstanding."

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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?) , 1770; died in Vienna, March 26, 1827

Composed in 1797, this Concerto had its first performance in Prague in 1798. It was published in 1801 and dedicated to the Princess Odessalcchi, née Keglevics. The Concerto was performed at a Cambridge concert of this Orchestra December 12, 1895, Marie Gesellschaft, soloist; at a Monday Evening concert, February 15, 1932, Robert Goldsand, soloist; and in Cambridge March 8, 1934, Shirley Bagley, soloist. It was performed in the Friday and Saturday series on December 10-11, 1948, with Leonard Bernstein conducting and also appearing as soloist. The most recent performance by this Orchestra was at Tanglewood on July 4, 1965, with Claude Frank as soloist.

The accompaniment is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, timpani and strings.

THE Concerto in C major is the second in order of composition, the one in B-flat major having been composed in 1794. Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the destined successor in a sort of reverential awe.\* But it was not the awe of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealization. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice — a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestral exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change

\* Beethoven was at an Augarten concert with John Cramer, the pianist-composer, when Mozart's Concerto in C minor (K. 491) was being performed. A fresh theme in the rondo brought from Beethoven the exclamation: "Cramer, Cramer! We shall never be able to do anything like that." "As the theme was repeated and wrought to a climax," says Thayer who had the anecdote from Cramer's widow, "Beethoven, swaying his body to and fro, marked the time and in every possible manner manifested a delight rising to enthusiasm." This happened in 1799, while Beethoven's C major Concerto still lay in manuscript.

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— more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major Concerto, which reaches a greater point of glow than the one in B-flat. The orchestra is freer, as in the *Largo*, where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this Concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The Concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even through the fulfillment of formal expectations the spell of the poet Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong "*In Mantua in Banden der treue Hofer sass.*" But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and *tutti*.

. . .

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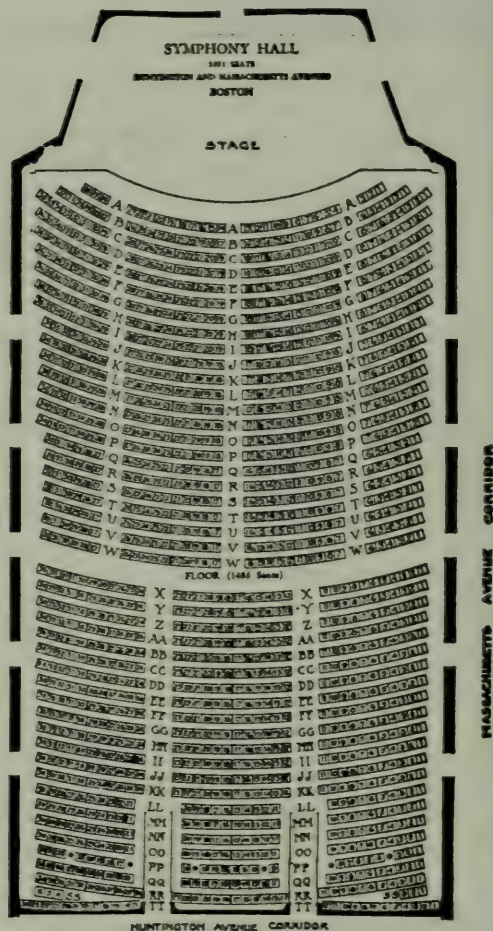
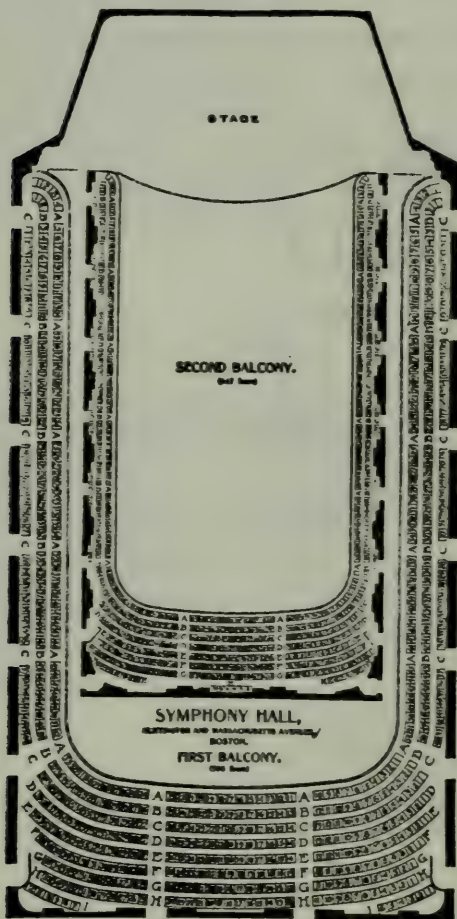
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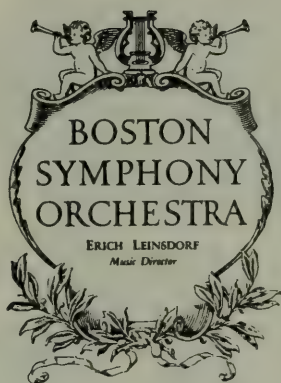
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In 1801, when Beethoven was looked upon by conservative musicians as an obstreperous young man, a Leipzig critic disapproved of his two piano concertos, then just published, and drew a sharp complaint from the composer, directed at the publisher Hofmeister in that town: "As regards the Leipzig O — [oxen?], let them talk; they will certainly never make anybody immortal by their twaddle, nor will they rob of their immortality those whom Apollo has favored." He also wrote to the firm of Breitkopf & Härtel in the following spring; "You should recommend to the Messrs. your critics greater care and wisdom." Their "howls" had given him a moment of humiliation, but he "could not get angry," realizing that "they did not understand their business." As a matter of fact, Beethoven himself was not satisfied with these two concertos, but his reason was the very opposite of the critic's objections — his orchestral thoughts were expanding as he then worked upon his Third Concerto in C minor. "They did not understand their business," if their business was to understand a Beethoven destined to do as wild and incredible things within the concerto as within the other musical forms.

J. N. B.





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1966 • 1967

Live broadcasts of the Orchestra's concerts during the 1966-1967 Winter Season are as follows:

The Saturday evening concerts over radio stations WCRB-AM-FM (Stereo); WCRQ (Stereo), Providence; and WGBH-FM.

The Friday afternoon concerts over WGBH-FM; WFRC, Amherst; and WAMC, Albany.

The Tuesday "Cambridge" series by WGBH-FM-TV (Channel 2) and WENH-TV (Durham, New Hampshire, Channel 11) with the concerts of November 1, January 10 and February 14 as well.

Tuesday evening concerts will be broadcast by WGBH-FM.

The taped series of Boston Symphony Orchestra concerts are broadcast by WCRB-AM-FM on Thursday evenings beginning at 9:00 p.m. and by WBUR-FM on Monday evenings beginning at 10:00 p.m. The Boston Pops taped series is broadcast by WCRB-AM-FM on Sunday afternoons at 5:00 p.m.





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DECEMBER 20

ERICH LEINS DORF, *Conductor*

ITZHAK PERLMAN, *Violin*

JANUARY 10

GUNTHER SCHULLER, *Conductor*

FEBRUARY 14

ERICH LEINS DORF, *Conductor*

GINA BACHAUER, *Piano*

MARCH 14

THOMAS SCHIPPERS, *Conductor*

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# Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

## SCHEDULE OF CONCERTS, 1966-1967

### SEPTEMBER

22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)



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*under the direction of*

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BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 (VAN CLIBURN)	LM-2724
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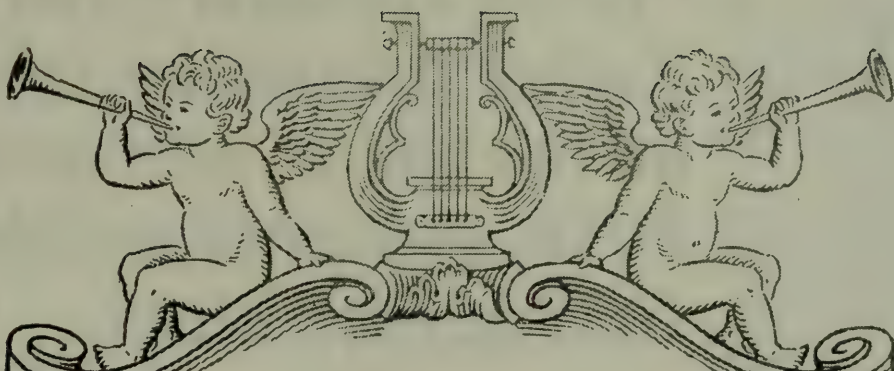


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1966-1967



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First recording of the Critical Edition, International Gustav Mahler Society of Vienna

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Berg: *Le Vin*

Phyllis Curtin, Soprano



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CONCERT BULLETIN

OF THE

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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MOZART.....Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto; Allegretto
- IV. Allegro assai

BERG.....Suite from "Lulu," Opera in Three Acts  
(after FRANK WEDEKIND)

- I. Ostinato
- II. Lied der Lulu
- III. Variationen
- IV. Adagio

Soprano soloist: PHYLLIS BRYN-JULSON

### INTERMISSION

BEETHOVEN.....Piano Concerto No. 1, in C major, *Op.* 15

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

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### SOLOIST

CLAUDE FRANK

Mr. FRANK plays the Steinway Piano

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## THE SOLOISTS

CLAUDE FRANK was born in Nuremberg in 1925, and has made his home in the United States since 1941. He studied piano and composition with Artur Schnabel for several years, a period which was interrupted by two years of service in the American Army (1944-46), in both Germany and Japan. During his military service he gave innumerable recitals in Europe, over Radio Tokyo and in many other Japanese cities. After his discharge from the Army he spent a summer at Tanglewood studying conducting with Serge Koussevitzky and also served for a time as assistant conductor of the renowned Dessoff Choirs. In 1947 he made a highly successful New York debut and in 1948 he joined the faculty of Bennington College in Vermont. He joined the faculty of Rudolf Serkin's Marlboro Music Festival in 1953, and there he found himself more and more the performing artist rather than artist teacher. Since 1959 he has appeared with the Boston Symphony Orchestra in Boston, New York, and Tanglewood; the New York Philharmonic, and the orchestras of Pittsburgh, Cincinnati, Chicago, Detroit, Baltimore, Denver, Zürich, Lausanne, Hamburg, Frankfurt, Amsterdam, and Barcelona. He is well known for his understanding of chamber ensemble and has served as pianist of the Boston Symphony Chamber Players since its organization two years ago.

PHYLLIS BRYN-JULSON was born in Bowdon, North Dakota, and moved at an early age to Moorhead, Minnesota. She attended Concordia College, where she studied voice with Mrs. Joseph Kise and was soloist of the Concordia College Choir. She is currently a senior at Syracuse University and studying voice with Helen Boatwright.

At the suggestion of the composer Gunther Schuller, Miss Bryn-Julson was awarded a Fromm Vocal Fellowship at the Berkshire Music Center at Tanglewood in the summer of 1964. She sang in the Festival of Contemporary American Music program, and in the 1965 session, was a soloist in the Music Center Orchestra's performance of Ravel's *L'Enfant et les Sortilèges*, conducted by Erich Leinsdorf.

In the 1965-66 season, Miss Bryn-Julson appeared as soloist with the Contemporary Chamber Ensemble under Arthur Weisberg in New York and Washington. Last summer, her third year at Tanglewood, she once again took part in numerous performances of new works, and at the end of the summer received the *High Fidelity Magazine* prize and the Composition Performance Award.

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## SYMPHONY IN G MINOR, K. 550

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means. The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are the first characteristics of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval;

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in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

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# SUITE FROM "LULU," OPERA IN THREE ACTS

(AFTER THE TRAGEDIES, "ERDGEIST" AND  
"BÜCHSE DE PANDORA" BY FRANK WEDEKIND)

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1935

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The instrumentation for the Suite is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, alto saxophone, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, large tam-tam, small tam-tam, triangle, vibraphone and strings.

FOR his second and last opera, *Lulu*, Berg wrote a libretto based on two plays of Frank Wedekind (1864–1918): *Earth Spirit* (1893) and *Pandora's Box* (1901). As in the case of *Wozzeck*, Berg combined and modified, drastically cutting the seven acts and two prologues of the plays, eliminating unnecessary scenes and characters and subordinating others. The final opera was to be in three acts with a prologue.\*

The decision to set the *Lulu* plays dates from 1928; Berg began the composition the following year. It occupied him until his death on December 24, 1935, having twice been interrupted — for work on *Der Wein* (1929–30) and the Violin Concerto (1935). He completed the opera in short score, but was unable to finish the orchestration. Of the third act, the only parts fully scored are the first forty-three pages, and sections four and five of the *Lulu Suite*, representing the orchestral interlude between the two scenes of Act III, and the closing scene of the opera. The orchestra is somewhat smaller than that required for *Wozzeck*, but it includes a number of jazz instruments on the stage. The première of *Lulu* took place at the Stadttheater in Zürich on June 2, 1937.

The opera begins with a prologue, in which an animal trainer likens its characters to various beasts, and brings on Lulu, in Pierrot costume, as a serpent, "created to bring evil . . . to seduce, to poison, to murder. . . ." In the first act, Dr. Schoen is watching Lulu, his mistress, have her portrait painted. Left alone with the painter, Schwarz, Lulu accepts his advances. Her husband, Dr. Goll, surprising the two in a compromising situation, collapses and dies. Lulu, now a wealthy young widow, marries the painter, who finds himself incapable of enduring her infidelities, both real and fancied, and commits suicide. Dr. Schoen, trying to evade Lulu's demands upon him, becomes engaged to a young woman, but is forced by Lulu to dismiss her by writing a letter which Lulu herself dictates.

By the second act, Lulu has managed to marry Dr. Schoen, and her

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\* Many in our audience may recall a performance of *Lulu* by the Opera Group of Boston. This performance was directed by Sarah Caldwell and conducted by Osbourne McConathy, at that time a member of the horn section of the Boston Symphony Orchestra.



social-climbing aspirations have been realized. But she has fallen in love with her husband's son, Alwa. Several new characters are introduced: the Countess Geschwitz, who entertains a Lesbian passion for Lulu; an athlete (Rodrigo) and a schoolboy, both enamored of the demoniac Lulu; and even the butler, who is visibly confused in her presence. Lulu flirts with them all, and lays the groundwork for a liaison with Alwa. Dr. Schoen, discovering the state of affairs, gives her a revolver and tries to persuade her to shoot herself, but Lulu instead fires five shots into her husband. Police rush in to arrest her at the end of the scene.

The second scene takes place sometime later. The Countess Geschwitz contrives to change places with Lulu in prison, allowing her to escape. Ridding herself of Rodrigo by subterfuge, she takes Alwa for her lover on the very couch on which his father died.

Act III displays Lulu's catastrophic decline. In Paris she has become the mistress of one Casti-Piani, a bogus nobleman, who, together with several of her former lovers, blackmails her. She loses the last of her money in a stock-market disaster. Fleeing to London, she is followed by Alwa and the Countess, as well as Schigolch, a predecessor of Dr. Schoen in her affections who passes himself off as her father. In a shabby garret, where she has taken up the oldest profession, Schigolch

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and Alwa chatter as customers come and go: the professor, the Negro, Kungu Poti — who crushes Alwa's skull to keep him from interfering — and Jack the Ripper, at whose hands Lulu meets her end. The Countess, attempting to save Lulu, is likewise killed, and her last profession of love for Lulu closes the opera.

This brief summary of the play would lead one to believe that the atmosphere is one of brutal reality. Actually, neither Wedekind nor Berg thought of it in that way. Wedekind had surrounded his characters, however repulsive they may seem, with an aura of symbolism, and Berg himself thought of the play as one showing compassion and social revolt. Berg was highly intellectual, and in the back of his mind the figure of Lulu was to a certain extent a female counterpart of Don Juan. Not only that, but he apparently connected the two plots of Wedekind with Goethe's *Faust*, so that here Lulu, like Faust, runs through the whole gamut of passions. She climbs the social ladder only to topple over from its dizzy heights into the abyss of prostitution, illness and crime. Her companion is the Countess Geschwitz, who with her sterile Lesbian fascination for Lulu, represents something akin to Mephistopheles' principal of negation. The parallel with Goethe's *Faust* culminates in the dramatic function of the Countess, who, telescoping as it were the roles of the cheated Mephistopheles and "Una Poenitentia" (alias Gretchen), intercedes for the sinner Lulu in the face of death.

As in the case of *Wozzeck*, Berg decided to put together some symphonic excerpts from his opera even before the opera was completed, which could be performed in the concert hall and which might arouse interest in the whole work. These extracts were completed in the summer of 1934, and a first performance was given in Berlin on November 30, 1934, under the direction of Erich Kleiber. It was first performed in Vienna on December 11, 1935, when the composer heard for the first and only time parts of his opera. Less than two weeks later he was dead.

The Suite consists of five sections:

1. Rondo (Andante and Hymn)
2. Ostinato (Allegro)
3. Lulu's Song
4. Variations
5. Adagio

The third and fifth sections include vocal parts.\* In this performance the Rondo will be omitted.

The musical material of *Lulu* is predominantly, if not exclusively derived from a single 12-tone row: B-flat, D, E-flat, C, F, G, E, F-sharp, A, G-sharp, C-sharp, B. Berg's earlier serial works had prepared him

\* In the present performance, the Song of Lulu and the closing phrases of the Countess Geschwitz will both be sung by Miss Bryn-Julson.



for the full realization of his resources, and he constantly regenerates his "basic set" by such procedures as taking every fifth or seventh note of the row as a source of new but related materials, or employing other, more complex permutations. In the working out of the opera, he uses motives and combinations in association with specific characters, somewhat like Wagnerian procedure but systematically derived from the "basic set." In this as in other respects he was influenced by Schoenberg's *From Today to Tomorrow* (1929).

The Ostinato (allegro) was written to accompany the film in Act II. The variations which follow the Song of Lulu are used as an interlude. They are four in number: *grandioso*, *grazioso*, *funebre*, and *affettuoso*. The theme, as in d'Indy's Istar Variations, is exposed only at the end. It is a simple street ballad (borrowed from Wedekind, who wrote this sort of thing), finally stated by the woodwinds to give the effect of a hand-organ. The Finale is by turn *adagio sostenuto*, *lento* and *grave*. At the moment when Lulu meets her violent death, there are horrendous shrieks in the brass.

David Josef Bach, to whom Berg showed his music and described his purposes, writes of the score (in *Modern Music*, January, 1935):

"The orchestral investiture consists of triple wood and brass, and strings, harp, percussion, piano and vibraphone. If in *Wozzeck* (which in no sense may be ascribed to the twelve-tone system) the character of

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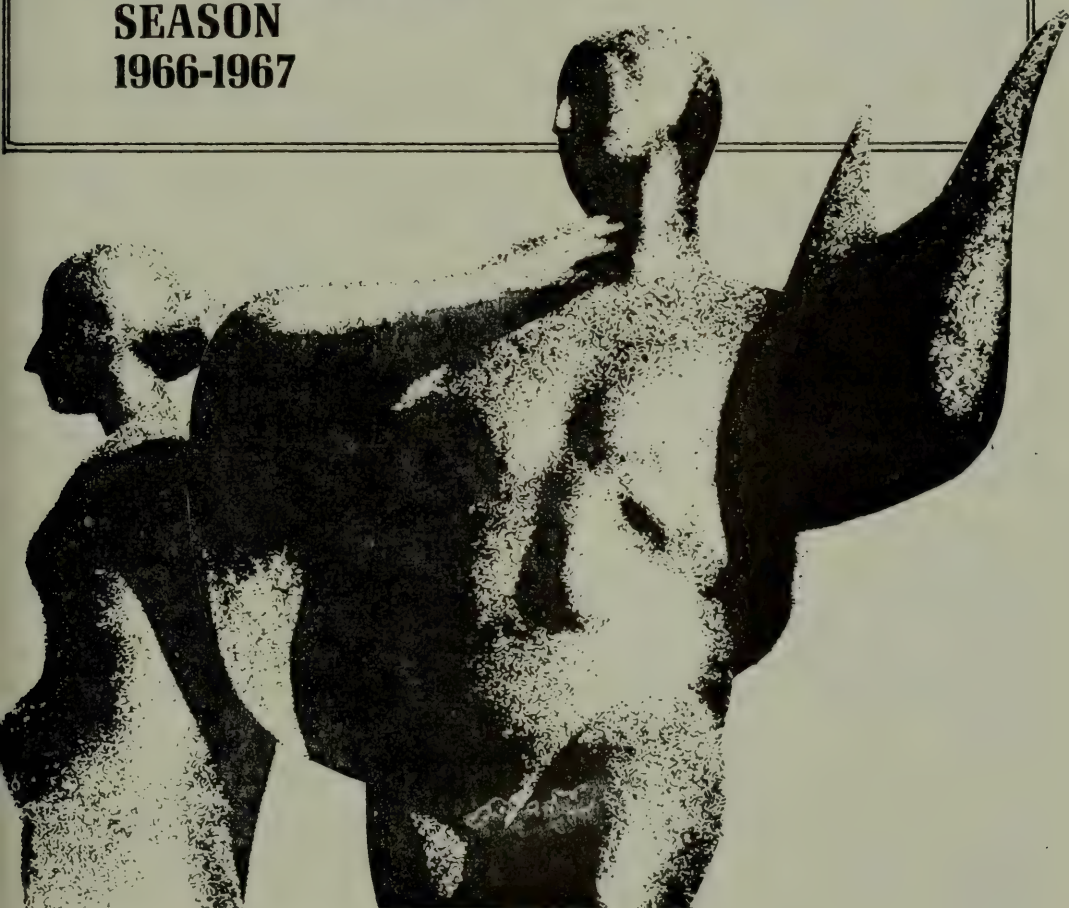
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individual scenes may be said to have created the form, in *Lulu* this form-building function belongs to the character of each of the much more developed stage figures. We are indebted to the composer himself for an explanation of the idea of the opera and the way it has been carried out. In *Wozzeck* unity was given to many small scenes by the unity between character pieces and many musical forms, including those of absolute music. In *Lulu* the song forms are given preference (arias, recitatives, duets, trios, ensembles up to twelve voices). The orientation of the music rests on the human characters. For example, for the appearance of Dr. Schoen the sonata form prevails; for Alva the rondo-form; for the tragic figure of the Countess Geschwitz the Greek Pentatonic. Nevertheless, unity of individual scenes, even of the individual acts is not sacrificed. This is especially marked in the meeting scene in the third act, and in the two scenes of the second, played in the same setting, Dr. Schoen's residence. They are almost symmetrically constructed. The same characters are concerned in the dramatic events before the *peripeteia* as after. In the middle, after Dr. Schoen's murder by Lulu, and before she is freed from prison, comes her capture and imprisonment, portrayed by a silent film with music. The music here is constructed in crab-fashion. This music of the entr'acte is at once the dividing and the unifying center of the whole work. It divides the fate of Lulu into a rising and descending line, and binds both together, where Wedekind separates them into two distinct parts. The twelve-tone scale lying at the foundation of the opera makes the unity of the music perceptible. Through division, changes of direction and transformations of this scale, variety is achieved; often the treatment practically involves leit-motives and leit-harmonies."

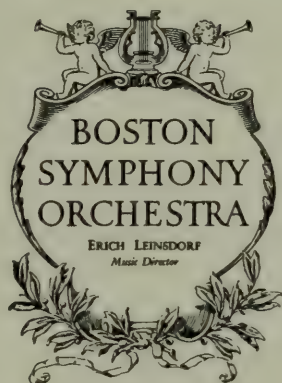
The "Song of Lulu" comes at the end of *Erdgeist* (consequently in the second act of *Lulu*). It is the frantic defense of a woman facing death. Her husband (Schoen), at the end of his endurance, threatens to kill her, but she clutches the pistol, singing:

"Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab. Du hast so wie ich gewusst habe, weswegen ich Dich zum Mann nahm. Du hattest Deine besten Freunde mit mir betrogen, Du konntest nicht gut auch noch Dich selber mit mir betrügen. Wenn Du mir Deinen Lebensabend zum Opfer bringst, so hast Du meine ganze Jugend dafür gehabt. Ich habe nie in der Welt etwas anderes scheinen wollen, als wofür man mich genommen hat, und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin."

"Don't call me worthless because men have killed themselves for me. You knew as well why you made me your wife as I knew why I took you for a husband. You had deceived your best friends to me, you could not well go on deceiving yourself with me. If you bring me as an offering the evening of your life, you have had in return the whole of my youth. I have always been what I have been taken for, and never tried to be anything else, and no one has mistaken me for anything but what I am."

It is a true picture of Lulu, whose principal failing was that she was avid for life, and ruthless in its pursuit. If her instincts were baleful, as the venom in the serpent, she but fulfilled the properties of her nature. There was no fundamental deceit in her, no pretense, no

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The Trustees, delighted at such an impressive number of Friends with so imposing a record of support, have asked the Council of Friends to plan this special thank-you concert as its first major activity of the season. Members of the Council and the Trustees will be present to greet the honored guests who have made such an important contribution to the life of the Orchestra through their many years of generosity.



vengeful meanness. When her gaiety broke down under the pressure of villainous blackmail, there was no bitter recoil — only childlike terror. There is pathos in Lulu, but it is implied in her circumstances and actions — not sued for in the resounding, stagey speeches of a Camille.

After the shuddering shriek of Lulu, the orchestra subsides into somber concluding measures, while the singing voice is heard of the Countess Geschwitz, who is with Lulu at the end. She is dying, for the fiend has stabbed her in making his escape:

"Lulu!  
Mein Engel —  
Lass Dich einmal seh'n  
Ich bin Dir nah!  
Bleibe Dir nah!  
In Ewigkeit —"

Lulu!  
My angel —  
Let me see you again  
I am near you  
I will stay by you  
forever.

It is evident that a careful musical analysis of the *Lulu* Suite cannot be given in a brief program note. For those who wish highly competent and detailed information, we recommend the following two books: *Alban Berg, The Man and his Music*, by H. F. Redlich (Abelard-Schuman Limited, New York, 1957); *Alban Berg*, by Willi Reich (Harcourt, Brace & World, Inc., New York, 1965).

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# PIANO CONCERTO No. 1 IN C MAJOR, *Op.* 15

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?) , 1770; died in Vienna, March 26, 1827

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Composed in 1797, this Concerto had its first performance in Prague in 1798. It was published in 1801 and dedicated to the Princess Odescalchi, née Keglevics.

THE Concerto in C major is the second in order of composition, the one in B-flat major having been composed in 1794. Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the destined successor in a sort of reverential awe. But it was not the awe of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealization. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice — a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestral exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change — more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major Concerto, which reaches a greater point of glow than the one in B-flat. The orchestra is freer, as in the *Largo*, where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this Concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The Concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even the fulfillment of formal expectations the spell of the poet, Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong "*In Mantua in Banden der treue Hofer sass.*" But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and *tutti*.

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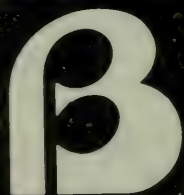
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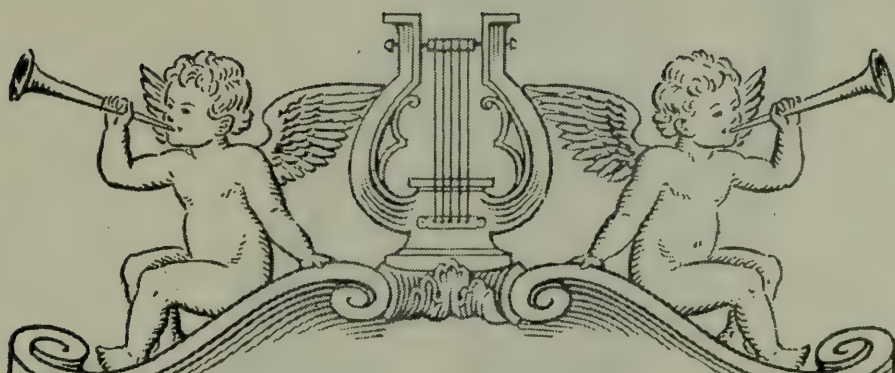


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## EXHIBITION

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## THE NARRATOR

E. G. MARSHALL is celebrating his  
rtieth year as a performer. For five  
rs he appeared in the role of Law-  
ce Preston in the CBS television  
ies "The Defenders," for which he  
ently received the Emmy Award for  
tstanding Continued Performance in  
Television Series. Some of the high-  
nts of his distinguished career include  
eading role in the Broadway produc-  
n of Eugene O'Neill's "The Ice Man  
meth," Thornton Wilder's "The Skin  
Our Teeth," and Arthur Miller's "The  
ucible." His motion picture appear-  
es include "The Caine Mutiny," "The  
use on 92nd Street," "Town Without  
y," and most recently, Sam Spiegel's  
he Chase." On television he has ap-  
ared in the Kraft Theatre's "Macbeth"  
l "The Plot to Kill Stalin." In the

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Playhouse 90 series he was seen "Our Town" and "The Cherry Orchard." Mr. Marshall was born in Orono, Minnesota, and now resides in New York.



#### A CITATION

Harry Ellis Dickson was recently awarded the *Médaille de Chevalier de l'Ordre des Arts et des Lettres* together with the following citation from M. Jacques Massenet, Consul General of France in Boston:

Mr. Dickson,

As an outstanding musician, professor, conductor and founder of the wonderful "Youth Concerts" of Boston, you have brought about an important contribution to the cause of music in this part of the United States by your remarkable and well-known activities.

It is fitting for the French Government to recognize at last, today, not only the well-deserved merits you have acquired for your active part in concerts where French music in particular was honored, but, also, your devotion to music, universal language of man and faithful interpreter of his emotions.

I take it as a personal privilege to bestow upon you the insignia of the *Médaille de Chevalier des Arts et des Lettres* as a testimony of the French Government's appreciation.

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	Piano Concerto No. 5 (ARTUR RUBINSTEIN)	LM-2733
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	Piano Concerto No. 1 (VAN CLIBURN)	LM-2724
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## Third Program

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TUESDAY EVENING, NOVEMBER 8, at 8:30 o'clock

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BEETHOVEN.....Overture to "Coriolan" (after Collin), *Op.* 62

DEMAN.....In Memoriam John F. Kennedy†

I. Adagio lamentoso

II. Allegro; Theme and variations

E. G. MARSHALL, Narrator

(First performance in this series)

### INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace

II. Allegretto

III. Presto; Assai meno presto; Tempo primo

IV. Allegro con brio

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† The text of the narration will be found on page 32.



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## OVERTURE TO "CORIOLAN," *Op. 62* (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

AFTER *Fidelio*, Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's *Macbeth* for which Heinrich Joseph von Collin, dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture *Macbeth* falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the

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spoken tragedy *Coriolan*. The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's *Idomeneo*) and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of *Coriolan* had definitely dropped, however, when Beethoven wrote his overture on the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any special commission. The piece was accepted forthwith as a concert overture and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's *Lives*, and a set of Shakespeare in the translation of Eschenburg with many passages underlined.

The tale of *Coriolanus*, as related by Plutarch, is in itself exciting dramatic material (details of which have been questioned by historians). *Coriolanus*, according to Plutarch, was a patrician general of the



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Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive and overbearing, had scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian

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leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the scornful and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and endearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia\* dominates the scene. Collin, on the other hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies threaten and at last destroy him. There is a persistence of intense

---

\* Collin, strangely enough, transfers the name "Volumnia" from the mother to the wife.

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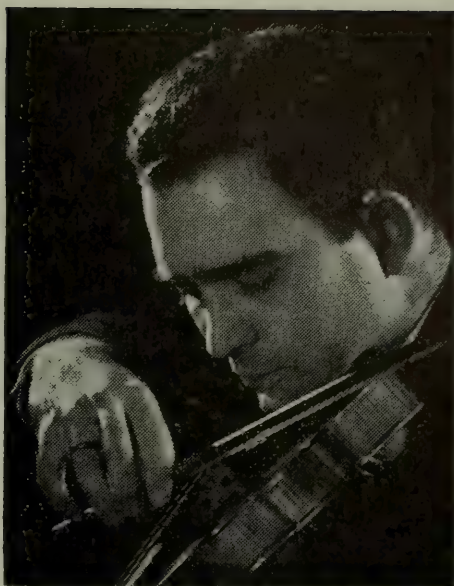
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The Boston Symphony's new accent in youth was underscored by Mr. Leinsdorf's choice of Joseph Silverstein as the Orchestra's new Concertmaster, late in 1961. He replaces Richard Burgin, who retires after 42 years of distinguished service in this post.

His appointment as Concertmaster at the advanced age of 30 may strike a familiar chord with Mr. Silverstein; when he joined the Orchestra at 23 in 1955, he became its youngest member at that time. Born in Detroit, he studied at Philadelphia's Curtis Institute, became a violin pupil of Joseph Gingold and Mischa Mischakoff, and was a member, successively, of the Houston, Denver, and Philadelphia orchestras before coming to Boston.

Duties with the Symphony have not prevented Mr. Silverstein from making his mark as a soloist of distinction. A prize-winner at the 1959 Queen Elisabeth Music Competition in Belgium, he also won the 1960 Kaumburg Foundation Award, under which he appeared with the New York Philharmonic in 1961, and gave a solo recital at Town Hall in 1962. His appointment as Concertmaster prompted New York *Times* critic Raymond Ericson to write, ". . . with his faultless technique and selfless style he should be ideal for the position."

This salute to members of the Boston Symphony Orchestra is presented with the reminder that we would welcome an opportunity to be of service to you.



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dramatic conflict within the soul of the all-conquering leader. Colli stresses the solemn oath of fealty until death which he has made to the Volscians and which his sense of honor forbids him to break, even when he is confronted with the destruction of Rome, of his family, and of himself.

Shakespeare's famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as represent-

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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ing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the *Coriolan* overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.



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By WILLIAM SYDEMAN

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WILLIAM SYDEMAN was born in New York City in 1928. He was educated at the Mannes College, where he now teaches composition, and the Hartt College. His principal teacher was Roger Sessions.

He was recipient of the Pacifica Foundation Award in 1960, an award from the National Institute of Arts and Letters in 1962, and the Mark M. Horblit Award in 1964. His recent commissions include a Viola Concerto commissioned by the Hopkins Center for last summer's Festival at Dartmouth College, and a commission from the Koussevitzky Foundation to compose a large orchestral work.

Mr. Sydeman's orchestral works include three "Studies for Orchestra," two of which received their premières by Erich Leinsdorf and the Boston Symphony Orchestra; the "Orchestral Abstractions," recorded by the Louisville Orchestra; "Oecumenicus," a Concerto for Orches-

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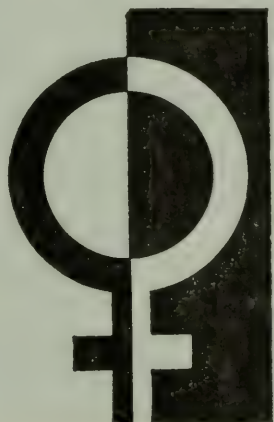
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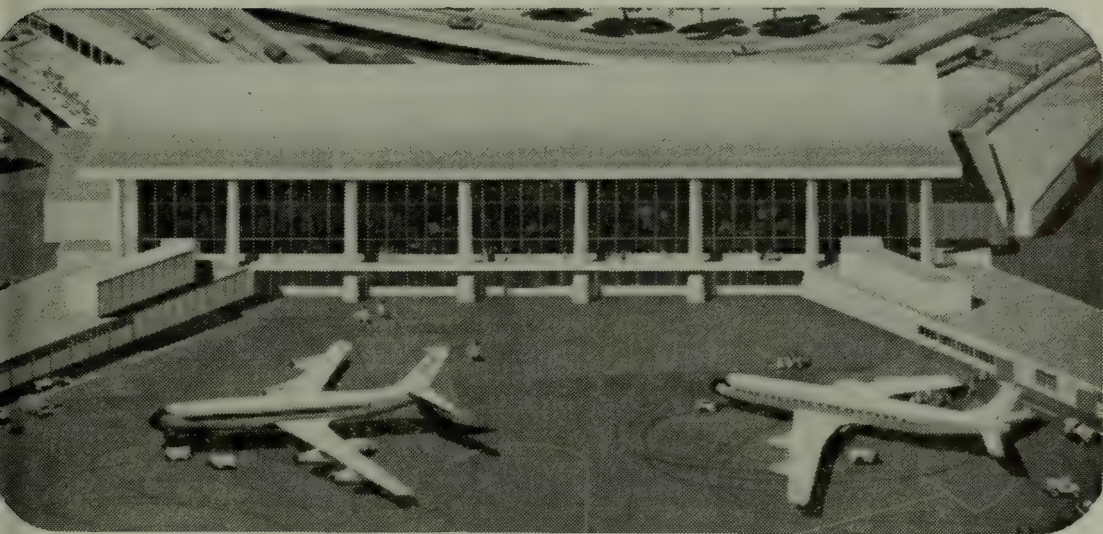
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tra, and concerti for various instruments with orchestra. He has composed a large body of chamber music which is performed regularly in New York.

He recently returned from Eastern Europe, where he toured under the auspices of the Cultural Exchange program in conjunction with a performance of his "Study No. 2" at the Prague Spring Festival in which Mr. Leinsdorf conducted the Czech Philharmonic.

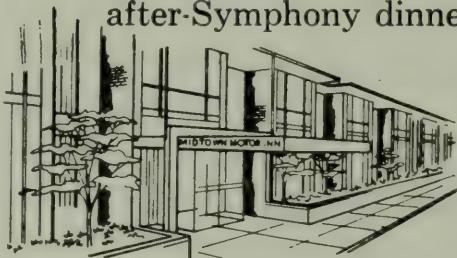
The present composition is the result of a commission awarded by Mr. Leinsdorf for a major work for narrator and orchestra. The commission was made possible through the generosity of Mrs. Ruth Kaufmann of New York City.

Mr. Sydeman has kindly provided the following notes for this composition:

"Perhaps the most difficult, but ultimately most rewarding aspect of working on this tribute to President Kennedy was the actual selection of narrative material. What started out as merely a search for appropriate narration became for me a fascinating acquaintance with one of

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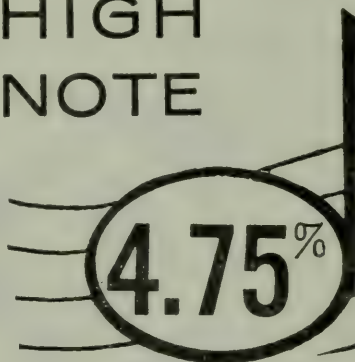
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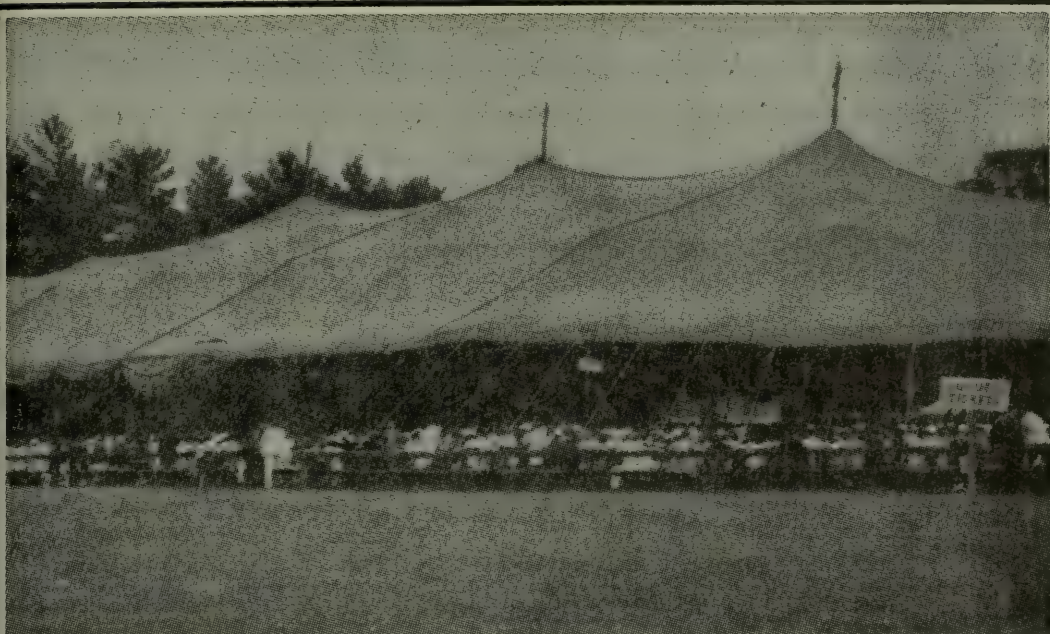
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Koussevitzky quietly stopped his orchestra and announced that he would not bring the Boston Symphony back to Tanglewood until there was an adequate shelter for his concerts.

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the great personalities of our time, an acquaintance which could not but help to add to the poignancy of his loss, but which at least afforded me insight and empathy with the unique capabilities of the late President.

"The text therefore is not only integral to the general form and 'sonority' of the work, but is the basic element of the work, with which the music functions to clarify, delineate or make dramatically more effective.

"It is organized in two parts, the first of which draws from Allan Nevins' introduction to the second volume of Kennedy speeches. It seemed to me that he summarized very eloquently many of the emotions we felt upon hearing of the loss of the President, not merely the incredible shock of the act itself, but the intangible feeling which perhaps too many of us in the younger generation had already begun to

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take for granted: the feeling of being involved in, and excited about, the world around us. Perhaps this was merely a reflection of the vitality which was so uniquely Kennedy's; nevertheless this 'radiance' which Nevins speaks of was very real and irreplaceable.

"It was this quality of a heightened sense of life that attracted me so strongly to the Spender poem, a poem which seemed to me almost prophetically appropriate to both Kennedy as a man and the fact of his untimely death. The quotation from Ecclesiastes which introduces the poem was one of Kennedy's favorites, and struck me as proper to use for this purpose.

"I have selected as the basic building material for the work three main musical sources. As I felt Kennedy to be of heroic proportions — a paradoxical mixture of a nineteenth-century idealist-patriot on the one hand and a mid-twentieth-century pragmatist on the other — I was obliged to attempt to incorporate these traits in the music. This heroic-patriotic quality I have developed through use of a phrase from the national anthem, specifically 'and the rockets red glare,' which opens the work and permeates it throughout, albeit in a highly developed and oftentimes poignantly distorted context.

"The second source material for the music initiates from the personal circumstances in which I learned the news of the assassination. On the afternoon of November 22, 1963, I was in Symphony Hall in Boston, hearing the première of my 'Study No. 2 for Orchestra.' One can imagine the exhilaration of a composer at his first major performance, the excitement of the preparation and rehearsals and the concern for the first public presentation. It was precisely after I left the stage upon completion of my work that Erich Leinsdorf made the announcement of the assassination to an incredulous audience, and as we stood in stunned silence, played the funeral march from the 'Eroica' Symphony. And so it is impossible for me to think of the tragedy without recalling this movement of the 'Eroica'; a movement which not only expresses the grief of loss, but perhaps more significantly gives one a feeling of nobility and resolve in spite of the loss.



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"And so I have incorporated and developed at length fragments of two elements of the 'Eroica': the opening bar with its heavy dotted rhythms, and the initial phrase of the second theme with its heroic sweep up and its subsequent resigned, stepwise descent. These elements, treated in every imaginable way, form the material for the first section of the work.

"The only exception is a short outburst occurring directly after the Nevins text. This consists of original material of a dramatic, even turgid quality. It is this material which is basic to the greater part of the second section of the work, a section which begins with eulogistic excerpts from the Schlesinger and Sorensen books and then turns to words spoken by the President in a variety of speeches. The text selected here seemed to sum up some very basic philosophical beliefs he held, both in practical matters of government and more generally as to our role, aims and ideals in the world community. As these excerpts tend to be aphoristic I have accompanied them with a series of variations, the theme of which is built from modified recombinations of material from the 'outburst.'

"With the longer quotation ('the burden and the glory') from the second State of the Union message, the musical material starts slowly to transform itself from the 'Eroica,' specifically the second theme. Immediately following is the musical heart of the piece, an orchestral section combining all the material of the work during the course of an immense climax characterizing our sense of loss, frustration, and even impotent anger at the senseless tragedy. This leads directly to the familiar words of the inaugural speech, from which time the music assumes a retrospective character ending in a somewhat unresolved manner."

*actual size*

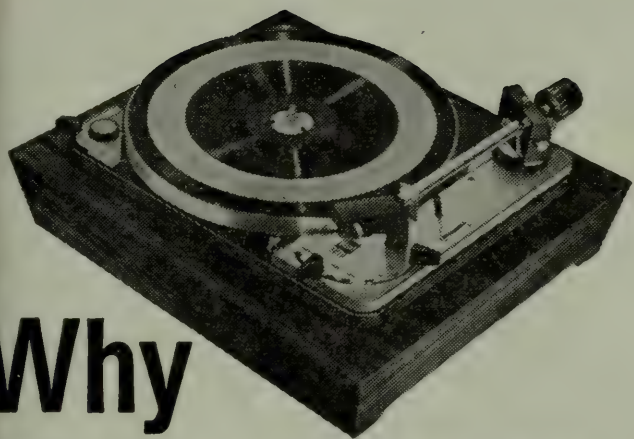


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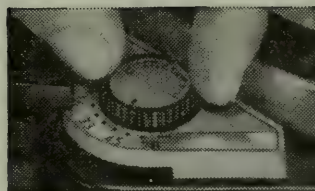
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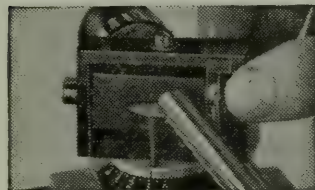
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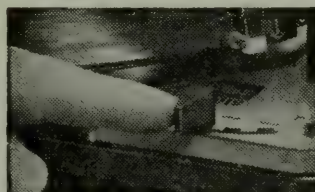
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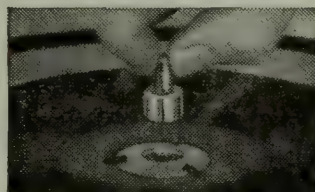
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To tens of millions the skies seemed suddenly darkened at midday. A sense of spaciousness was taken out of American lives; a feeling that the nation's future was shot through with imagination and hope disappeared, and an exhilarating absorption in the adventures before us was lost. One gallant personality had cast its radiance into a multitude of lives from the Atlantic to the Pacific. It seemed incredible that this radiance was so swiftly quenched. . . .

ALLAN NEVINS, Introduction to Volume II  
of Kennedy Speeches

To everything, there is a season, and a time to every purpose under heaven. A time to be born and a time to die, a time to laugh, a time to weep, a time to mourn, a time to speak. . . .

ECCLESIASTES

I think continually of those who were truly great.  
Who, from the womb, remembered the soul's history  
Through corridors of light where hours are suns,  
Endless and singing. Whose lovely ambition  
Was that their lips, still touched with fire,  
Should tell of the spirit clothed from head to foot in song.  
And who hoarded from the spring branches  
The desires falling across their bodies like blossoms.

What is precious is never to forget  
The delight of the blood drawn from ageless springs  
Breaking through rocks in worlds before our earth;  
Never to deny its pleasure in the simple morning light,  
Nor its grave evening demand for love;  
Never to allow gradually the traffic to smother  
With noise and fog the flowering of the spirit.

Near the snow, near the sun, in the highest fields  
See how these names are feted by the waving grass,  
And by the streamers of white cloud,  
And whispers of wind in the listening sky;  
The names of those who in their lives fought for life,  
Who wore at their hearts the fire's center.  
Born of the sun they travelled a short while towards the sun,  
And left the vivid air signed with their honor.

STEPHEN SPENDER

# la maisonette

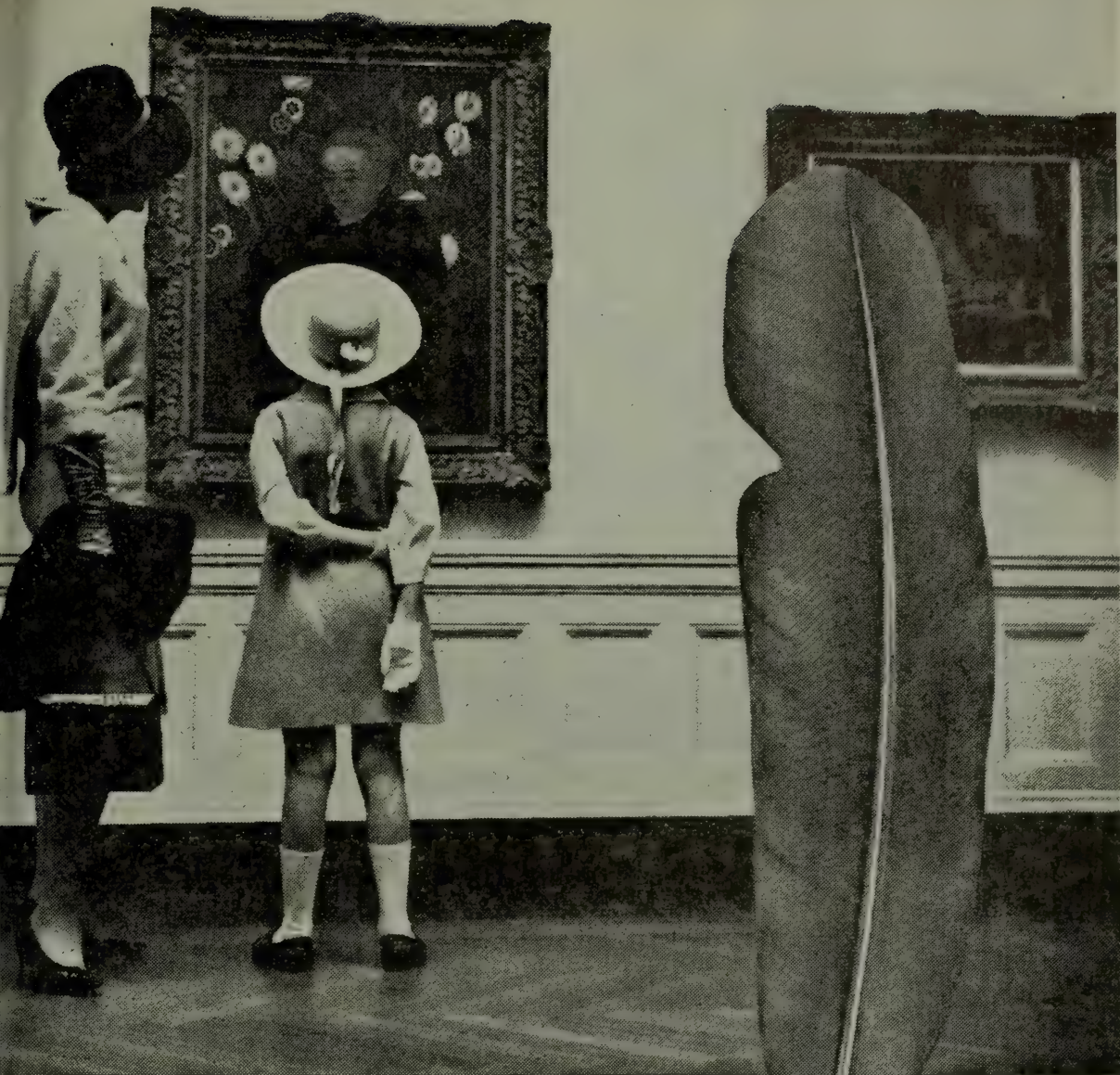
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ARTHUR SCHLESINGER, *A Thousand Days*

He reestablished the republic as our first generation saw it: young, brave, civilized, rational, gay, tough, questing, exultant in the excitement and potentiality of history. He transformed the American spirit.

For he was an extraordinary man, an extraordinary politician, an extraordinary president. A mind so free of fear and myth and prejudice, so opposed to cant and cliché, so unwilling to feign or be fooled, to accept or reflect mediocrity, is indeed rare in our world.

THEODORE SORESENSEN, *Kennedy*

“There is,” he said, “no comfort for us in evasion, no solution in abdication, no relief in irresponsibility.”

“I am certain,” he said, “that after the dust of centuries has passed over our cities, we, too, will be remembered not for our victories or defeats in battle or politics, but for our contribution to the human spirit.”

“The problems of the world,” he said, “cannot be solved by skeptics or cynics whose horizons are limited by the realities of yesteryear. . . . A man does what he must, in spite of personal consequences, in spite of dangers . . . and that,” he said, “is the basis of all human morality.”

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"We are Americans," he said. "That is a proud boast. That is a great privilege, to be a citizen of the United States, and we must meet our responsibilities."

"We live now," he said, "in a different world, with a billion more people crowding our globe . . . and every American can hear the rumbling of a distant drum. . . . The white race," he said, "is in the minority, the free enterprise system is in the minority, and the majority is looking at us longer and harder than they ever looked before."

"Our responsibilities," he said, "are not discharged by the announcement of virtuous ends. . . . The messages of the rising din of voices in Africa, Asia and Latin America, these messages are all the same," he said. "The complacent, the self-indulgent, the soft societies are about to be swept away with the debris of history."

"It is the fate of this generation," he said, "to live with a struggle we did not start in a world we did not make. But the pressures of life are not always distributed by choice. And while no nation has ever faced such a challenge, no nation has ever been so ready to seize the burden and the glory of freedom."

"Let the word go forth from this time and place, to friend and foe alike," he said, "that the torch has been passed to a new generation of Americans, born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world."

"Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."

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"And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country.

"My fellow citizens of the world, ask not what America can do for you, but what together we can do for the freedom of man.

". . . With good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own."

Excerpts from speeches by JOHN F. KENNEDY;

THEODORE SORESENSEN, *Kennedy*



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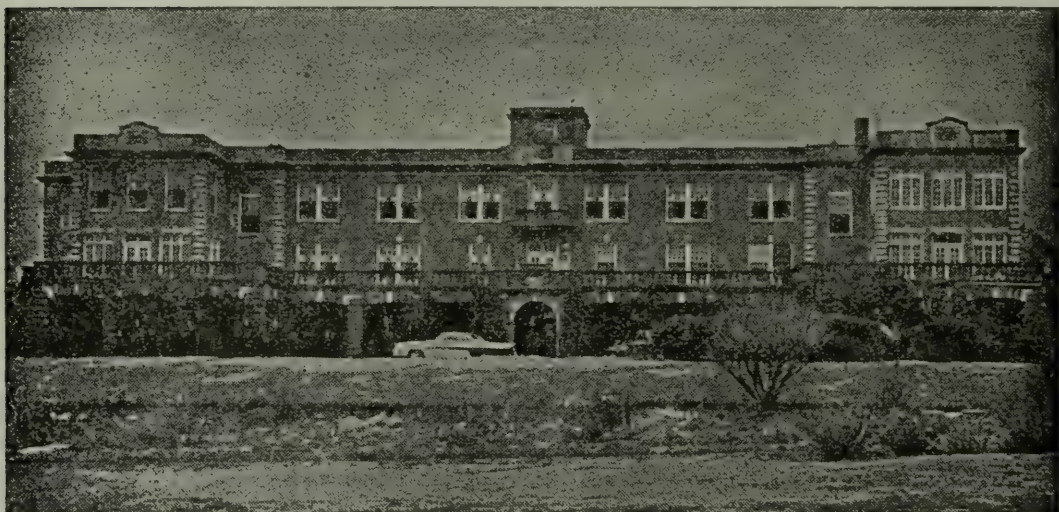
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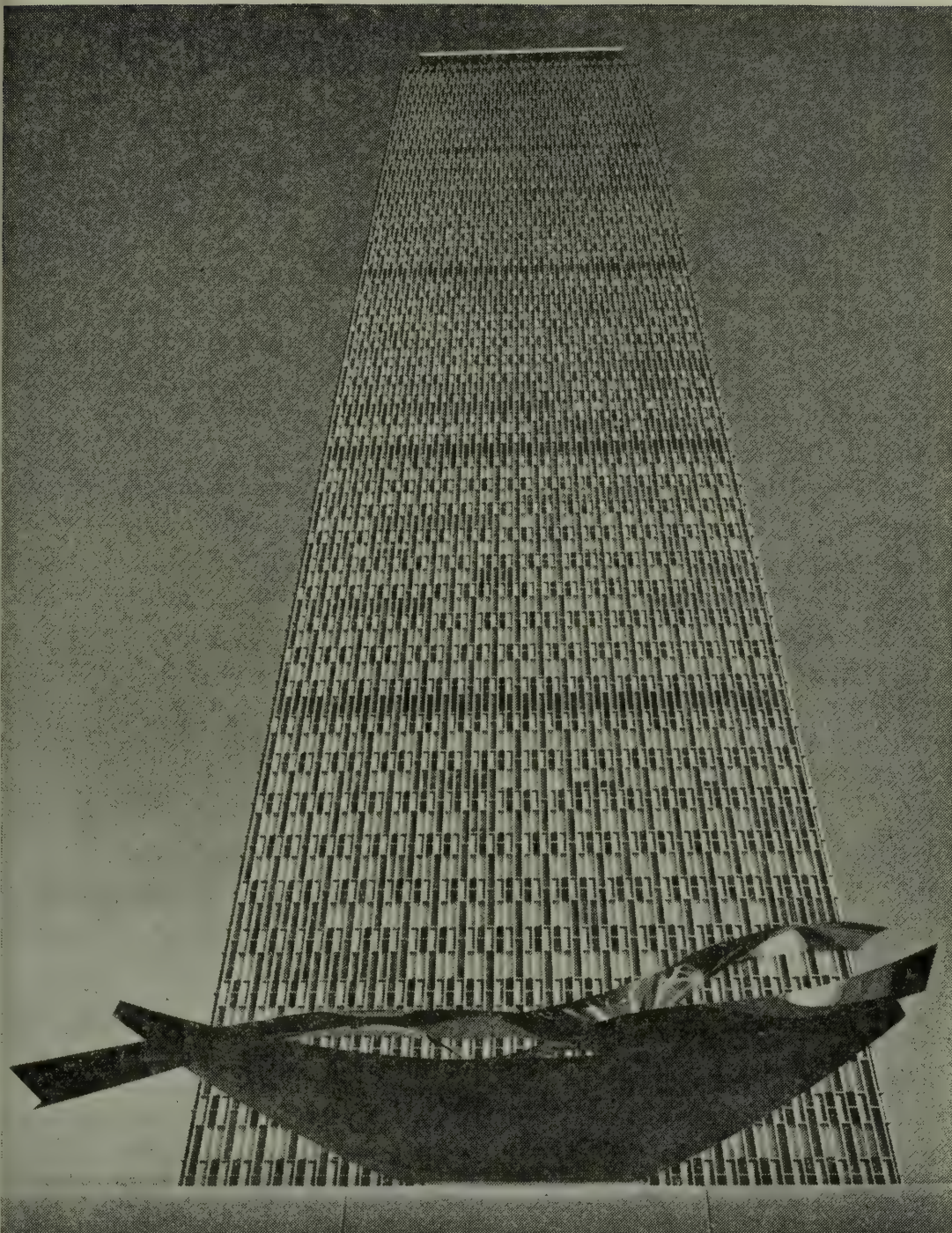
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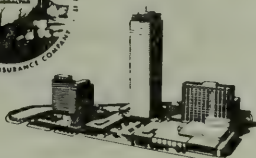


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## SYMPHONY No. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

**B**EETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not

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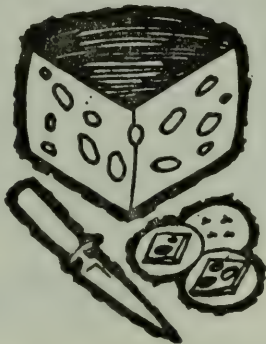
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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by \$19,000.



inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove\* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into

\* Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

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the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

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The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the Symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots

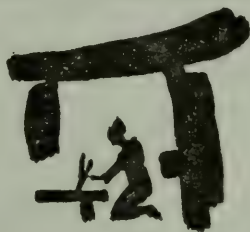


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no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The problem of the proper tempo for this Allegretto has troubled conductors over the years. Their concern was heightened by the fact that Beethoven in his last years seemed to disapprove of the lively tempo often used. Nevertheless, in most modern performances and including that by Mr. Leinsdorf, the movement is considered definitely as an Allegretto, with no hint of a funereal character.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufge-*

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*knöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.\*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful

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\* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this Symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.





picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the Symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."



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All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.\* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

J. N. B.

\* This incident actually pertains to the second performance, but the circumstances were almost identical.



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opportunities for chamber music in princely houses. Despite greater audiences and more orchestral performances, he would have been a stranger among strange people. He would have found no congenial haunts comparable to *The Swan*.

There was a reverse side to the picture. What Vienna wanted was what Beethoven was progressively disinclined to give. They wanted a great piano virtuoso, which with his encroaching deafness he gradually ceased to be. They wanted affecting love songs, like *Adelaide*, slow movements of ready sentiment like the Adagio cantabile of the *Pathétique* Sonata. They wanted chamber music like the Septet, in the style of the traditional eighteenth-century suite. These pieces were starting points in Beethoven's ever-adventuring, ever-expanding nature. There were less intensive moments in his growth when he readily catered to the general taste, merely selling his skill. When he gave a score his full, protracted attention, the impulse was entirely within himself. That ruthlessly individual impulse was soon directed towards symphonies, and what even his admirers did not particularly look for were symphonies. Vienna had never been symphony-minded. During Mozart's great final ten years there he never had an outright bid for a symphony. He put one together from an earlier score he had composed for Haffner in Salzburg, he wrote one for Linz, one for Prague, and at last three for his own satisfaction, apparently without prospect of performance. Haydn had had commissions for symphonies from Paris and from London, where they had been received with rapture. Although Haydn dwelt long in Vienna, he was never asked for one. Vienna, insatiable for chamber music, possessing high performing talents, had no standing orchestra for concert purposes, and would not have one until many years after Beethoven's death. It was London and Paris and Leipzig which had real orchestras and first sought his scores.

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To present his First Symphony, he announced an "*Akademie*" as concerts were then called in the *Burg Theater* for April 2, 1800, offering as an inducement two singers in music of Mozart and Haydn, playing his own Piano Concerto in B-flat. The single reviewer (in the *Allgemeine Musikalische Zeitung*) condescended. The financial results are unknown.

The Second Symphony came to light in a series of Sunday morning concerts organized in the season of 1804-1805 by a pair of bankers. The attendance was "select" according to a current report, indicating a subscription, the performers "mostly dilettanti." "Mostly dilettanti" would apply equally to the private palace performances — it would also apply to the summer Augarten concerts which had been organized by Mozart with a partner for a time, and which were taken over by Schuppanzigh in 1799. It would apply even more to the "*Liebhaber*" Concerts, started in 1807 for the satisfaction of "music lovers" (amateurs), where in the course of time, each symphony through the Sixth was performed. The quality of the orchestra may be guessed from a press announcement: "An orchestra has been organized whose members were chosen from the best of the dilettanti. A few wind instruments only — French horns, trumpets, etc., were drafted from the Vienna theatres." Wilhelm Rust, a visitor to Vienna, reported that these concerts "became so poor that there was not one in which something was not bungled." Amateurism abounded. The *Gesellschaft der Musikfreunde* were amateurs by definition. In 1819 the *Concerts spirituels* were founded and designed for the purpose of bringing neglected symphonies and choral works to performance (Beethoven's included). But they were amateurs, reading the music at sight. It is not to be wondered at that Beethoven on his death bed said of Vienna that "its



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dilettantism is ruining everything.” It was not until 1842 that there was formed (from the Court Opera) a strictly non-amateur symphony orchestra. One is reminded of provincial concerts now which are enjoyed a good deal more by the performers than the listeners. Amateurs were not regarded with condescension then as now. To be an ardent amateur was considered not only a badge of social standing but a praiseworthy endeavor, “noble” in the best sense of the word. Music, or at least music making, was in its purest form an amateur art, free from the taint of gain. Professionals, like the golf pro today, were coaches, mere hirelings. One shared a stand with a professional in a state of pleased euphoria, bolstered by his example, oblivious of how the professional might feel.

Any attempt to reconstruct the probable effect of the *Eroica* upon its first audiences in Vienna, whether private or public, is a challenge to the imagination. In the first place they could scarcely have heard what would seem to us, who know how it ought to sound, a barely intelligible performance. The rehearsal for a performance at the palace of Prince Lobkowitz to whom the score was dedicated is described by Ferdinand Ries, Beethoven’s pupil, as “horrible.” In another, the players were thrown by the loud off-beat chords in the first movement, and Beethoven had to begin again.

In 1808, Beethoven reached a point where, in the full flood of his composing years, he must have asked himself whether he and his music really belonged to Vienna. His opera, *Fidelio*, had some attention but had not held the boards. His first three piano concertos, his Violin Concerto, his great piano sonatas up to the “*Appassionata*,” the three Rasoumovsky Quartets, had been performed publicly or privately, with some applause but not enough to suggest a repetition. His first four symphonies had had a few amateur, stumbling performances. (The Fourth was first heard at the Palace of Prince Lobkowitz in March, 1807.) He had since composed three works which were destined to be regarded after his death with wonder and awe throughout the world,

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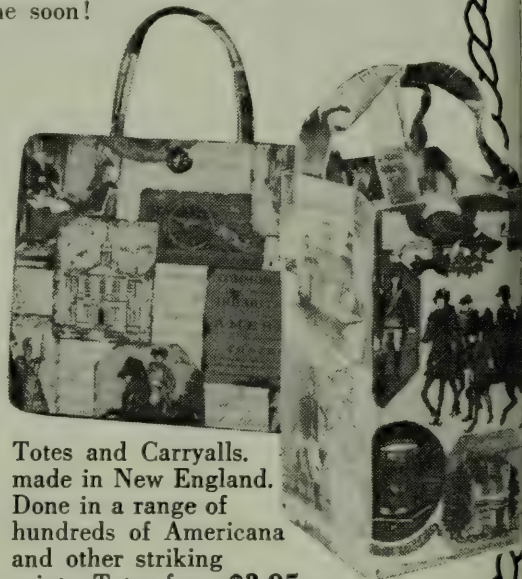
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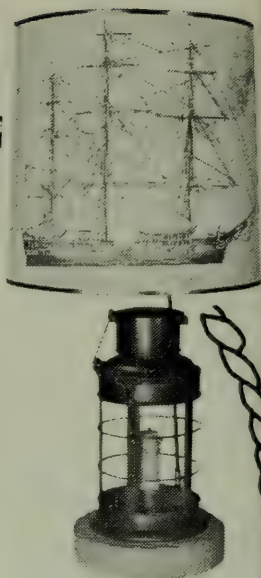
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but which then hardly filled Vienna with a fever of excitement. They were the Fourth Piano Concerto and the Fifth and Sixth Symphonies. Since there was no one in Vienna to see to their performance, Beethoven announced another "*Akademie*" as his own venture, to be given in the Imperial *Theater-an-der-Wien* three days before Christmas. It was listed as presenting "music entirely new and not yet heard in public," and the program was to include "hymns" from his Mass in C major and his *Choral Fantasia* which he composed for the occasion to close the evening with a sensational combination of orchestra, piano solo and chorus. He of course was the pianist. The project was beset with trouble from beginning to end. There was no time for proper rehearsal and too much to rehearse. He quarreled with the soprano soloist, and the young and inexperienced singer who took her place nearly broke down. The performance lasted four hours while the audience sat shivering with cold. The loyal Prince Lobkowitz, who attended, was ill, but could not leave because of his conspicuous position in a stage box. The final mishap was in the *Fantasia* when the orchestra fell apart and had to make another start. How much Beethoven may have lost in the last accounting is not known. A charity concert had been given on the same evening. The beauties of the Fifth and the Pastoral symphonies seem to have been quite lost in the *melée*. The two masterworks, so different, each in its way starting a new chapter in music history, passed all but unnoticed.

Having completed his Seventh and Eighth Symphonies in 1812, Beethoven looked in vain for a chance to get them performed. He was short of money, for his annuity was suspended under litigation. In 1813 he was refused the Hall of the University. He had had no concert for his own benefit for five years. A single concert with the expense of preparation could not be counted on to pay its way. Two performances could not be counted on for a second audience. His Fifth Symphony, conducted by Schuppenzigh at the Augarten on May 1, had been tepidly received. Vienna was not falling over itself to hear two new Beethoven symphonies.

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An astute manager, Georg Friedrich Treitschke, put two and two together, saw that the now famous Beethoven would be sought by the populace whose sole musical delight was opera — and revived *Fidelio*. Meanwhile, another *Akademie* was given again in the larger *Redoutensaal*, with of course *Wellington's Victory* and its appendage (or “companion piece,” as one newspaper called it) the Seventh Symphony. In the middle there was introduced “an entirely new and unheard Symphony” (the Eighth). It was politely applauded, but little noticed between its more proclamatory fellows.

When, eleven years later, Beethoven announced the performance of his Ninth Symphony, awareness of his importance had grown considerably in Vienna. It had not grown to the point where others than the composer himself would see to its performance. He was now a public figure. Many considered him at least half crazy, and the Symphony as performed, attended out of sheer curiosity, would hardly have changed their point of view. The Ninth, with its involved developments, its length, its serious and searching mood, required a new kind of listening. It also required a far clearer and more intelligible performance than it evidently had.

The Ninth Symphony and its eight companions, even while Beethoven still lived, made their way to communities which, unlike Vienna, had well-constituted, continuing symphony orchestras and a wider

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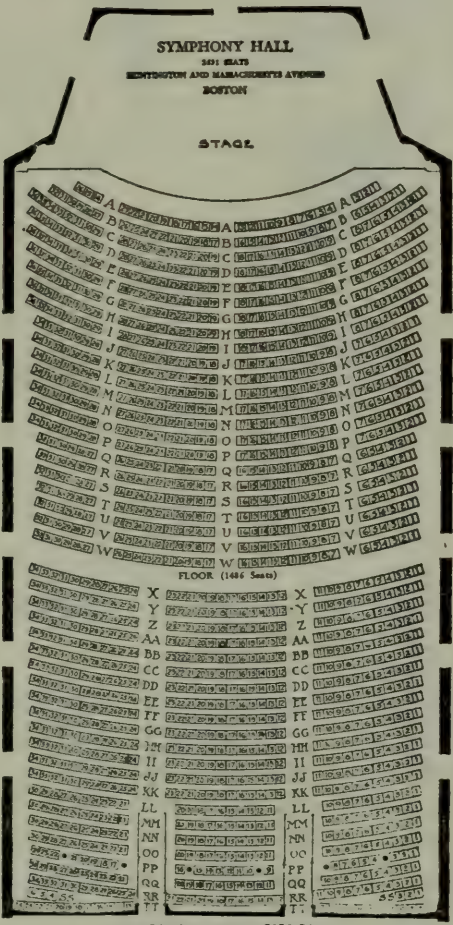
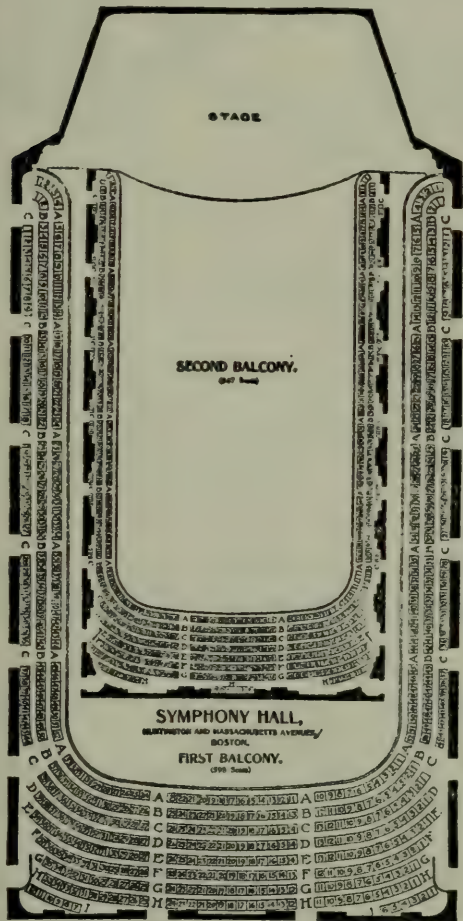
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citizenry to address. At first few and tentative, performances of all nine took hold as their true stature was unveiled by repetition. Thus Beethoven posthumously made the symphony the most desired instrumental form, a well-heeled symphony orchestra a requisite for their performance. Vienna, having cradled his symphonies in less than half awareness, and in negligible performance, became their most ardent and brilliant spokesman.

J. N. B.







# *Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

---

Tuesday Evenings (Series A) at 8:30

The remaining concerts in this series will be as follows:

NOVEMBER 29

GUNTHER SCHULLER, *Conductor*

DECEMBER 6

CHARLES MUNCH, *Conductor*

DECEMBER 27

ERICH LEINSDORF, *Conductor*

BURTON FINE, *Viola*

JANUARY 17

RAFAEL KUBELIK, *Conductor*

FEBRUARY 7

COLIN DAVIS, *Conductor*

FEBRUARY 21

ERICH LEINSDORF, *Conductor*

JOSEPH SILVERSTEIN, *Violin*

MARCH 28

ERICH LEINSDORF, *Conductor*

EVELYNE CROCHET, *Piano*

---



# Boston Symphony Orchestra

ERICH LEINS DORF, *Music Director*

## SCHEDULE OF CONCERTS, 1966-1967

### SEPTEMBER

22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

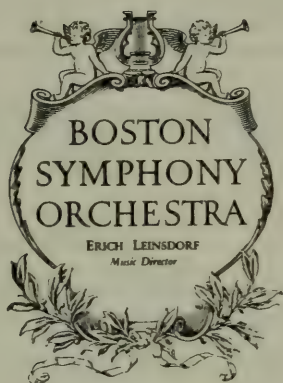
3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)



## BOSTON SYMPHONY ORCHESTRA BROADCASTS 1966 • 1967

Live broadcasts of the Orchestra's concerts during the 1966-1967 Winter Season are as follows:

The Saturday evening concerts over radio stations WCRB-AM-FM (Stereo); WCRQ (Stereo), Providence; and WGBH-FM.

The Friday afternoon concerts over WGBH-FM; WFRC, Amherst; and WAMC, Albany.

The Tuesday "Cambridge" series by WGBH-FM-TV (Channel 2) and WENH-TV (Durham, New Hampshire, Channel 11) with the concerts of November 1, January 10 and February 14 as well.

Tuesday evening concerts will be broadcast by WGBH-FM.

The taped series of Boston Symphony Orchestra concerts are broadcast by WCRB-AM-FM on Thursday evenings beginning at 9:00 p.m. and by WBUR-FM on Monday evenings beginning at 10:00 p.m. The Boston Pops taped series is broadcast by WCRB-AM-FM on Sunday afternoons at 5:00 p.m.



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CHARLES WILSON, *Assistant Conductor*

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Joseph Silverstein  
*Concertmaster*  
Alfred Krips  
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Roland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

Clarence Knudson  
William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

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Jules Eskin  
Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

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Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

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James Pappoutsakis  
Phillip Kaplan

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Lois Schaefer

## OBOES

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John Holmes  
Hugh Matheny

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Laurence Thorstenberg

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Pasquale Cardillo  
Peter Hadcock  
*E♭ Clarinet*

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Felix Viscuglia

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Ernst Panenka  
Matthew Ruggiero

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Richard Plaster

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Charles Yancich  
Harry Shapiro  
Thomas Newell  
Paul Keaney  
Ralph Pottle

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Armando Ghitalla  
Roger Voisin  
André Come  
Gerard Goguen

## TROMBONES

William Gibson  
Josef Orosz  
Kauko Kahila

## TUBA

Chester Schmitz

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Everett Firth

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Harold Thompson  
Arthur Press, *Ass't Timpanist*  
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\* members of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Messrs. Robert Karol and Richard Kapuscinski



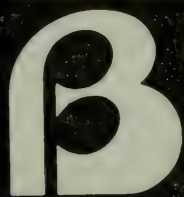
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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF Music Director

CONSTITUTION Hall, Washington, Tuesday  
evening November 15 at 8.30

(Program revised November 7)

ERICH LEINS DORF conductor

BACH Suite no. 3 in D major for orchestra

Overture

Air

Gavottes 1 and 2

Bourrée

Gigue

SYDEMAN In memoriam John F Kennedy

Adagio lamentoso

Allegro; theme and variations

E G MARSHALL narrator

INTERMISSION

SCHUMANN Symphony no. 1, B flat major, op. 38

Andante un poco maestoso; allegro  
molto vivace

Larghetto

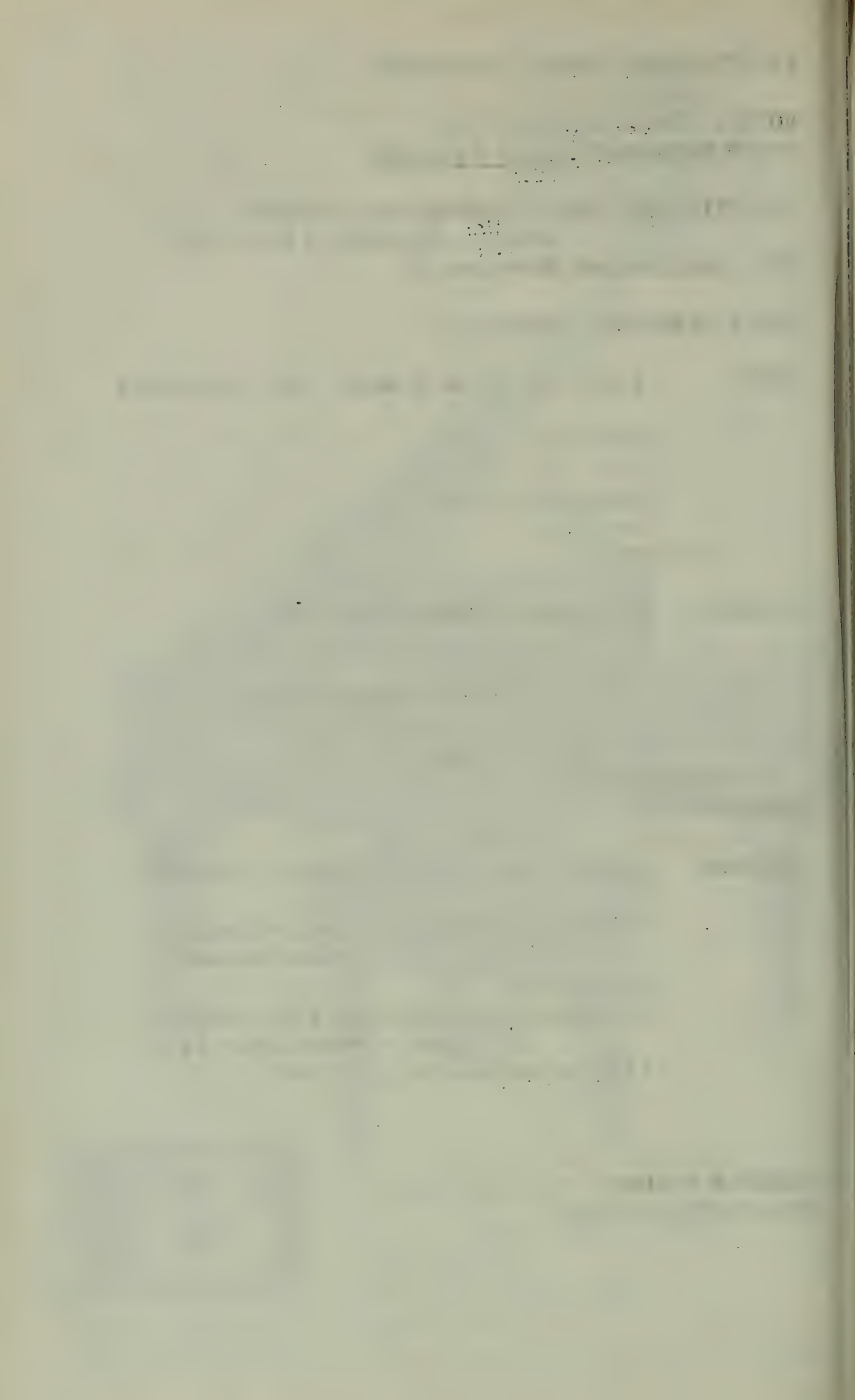
Scherzo: molto vivace; trio: molto  
più vivace; trio II

Allegro animato e grazioso

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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF Music Director

Philharmonic Hall, New York Second program

Wednesday evening November 16 at 8.30

Friday evening November 18 at 8.30

ERICH LEINS DORF conductor

BACH Suite no. 3 in D major for orchestra

Overture

Air

Gavotte I; Gavotte II

Bourrée

Gigue

SYDEMAN

In Memoriam John F Kennedy

Adagio lamentoso

Allegro; theme and variations

E G MARSHALL narrator

(First performance in New York)

INTERMISSION

SCHUMANN Symphony no. 1 in B flat major,  
op. 38

Andante un poco maestoso; allegro  
molto vivace

Larghetto

Scherzo: molto vivace; trio: molto  
più vivace; trio II

Allegro animato e grazioso

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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA  
ERICH LEINS DORF Music Director

Carnegie Hall, New York, Thursday evening  
November 17 at 8.30

RICHARD BURGIN conductor and soloist

BACH Violin concerto no. 1 in A minor

Allegro ma non troppo

Andante

Allegro assai

Erich Leinsdorf will play the  
harpsichord

ERICH LEINS DORF conductor

BARTOK Concerto for two pianos and  
percussion

Assai lento

Lento, ~~ma~~ non troppo

Allegro non troppo

BERACHA EDEN and ALEXANDER TAMIR  
soloists

INTERMISSION

BEETHOVEN Symphony no. 7 in A major, op. 92

Poco sostenuto; vivace

Allegretto

Presto; assai meno presto; tempo  
primo

Allegro con brio

Miss Eden and Mr Tamir play the Steinway  
piano

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BOSTON SYMPHONY ORCHESTRA  
ERICH LEINSdorf Music Director

Carnegie Hall, New York, Saturday evening  
November 19 at 8.30 Second program

ERICH LEINSdorf conductor

BEETHOVEN Overture to 'Coriolan' op.62

MOZART Symphony in G minor, K. 550

Molto allegro

Andante

Menuetto: allegretto

Allegro assai

BERG Suite from 'Lulu', Opera in  
three acts (after Frank Wedekind)

Ostinato

Lied der Lulu

Variationen

Adagio

PHYLLIS BRYN-JULSON soprano

INTERMISSION

BEETHOVEN Piano concerto no. 1 in C major,  
op. 15

Allegro con brio

Largo

Rondo: allegro

CLAUDE FRANK

Mr Frank plays the Steinway piano

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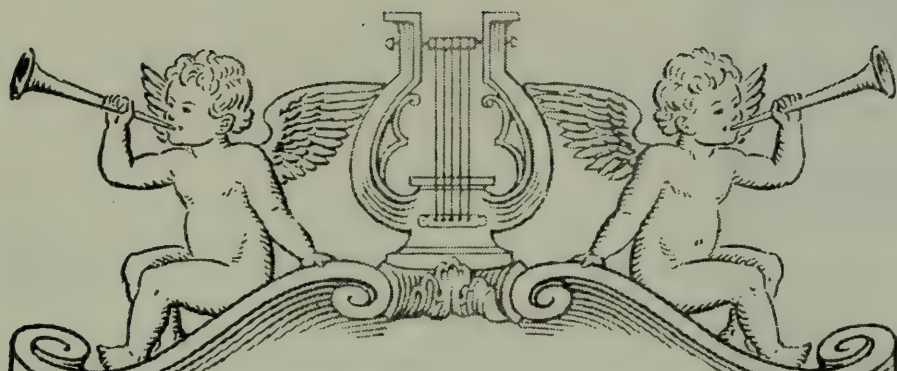
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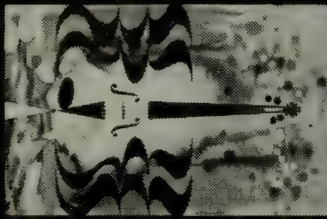
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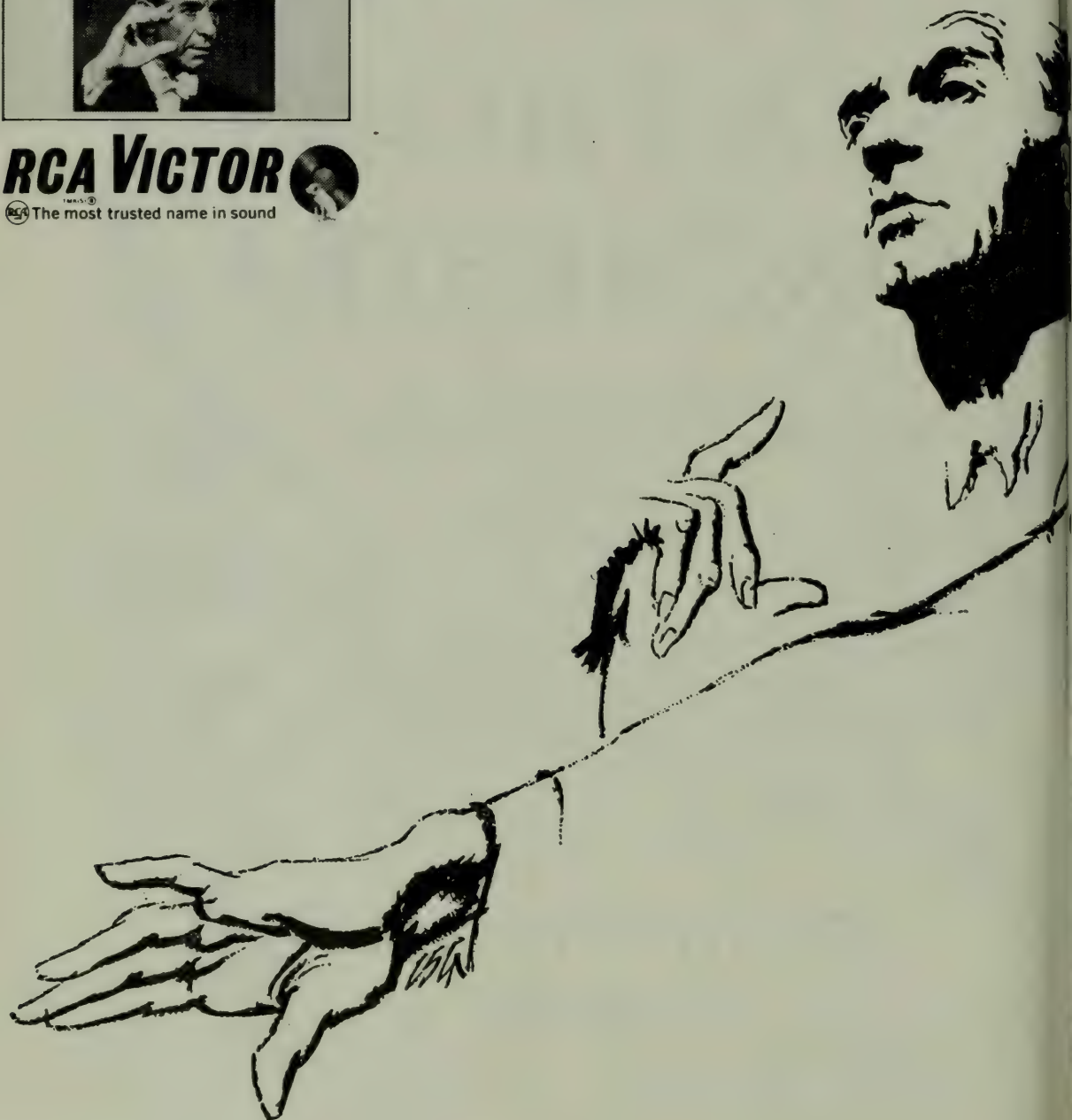


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CHARLES WILSON, *Assistant Conductor*

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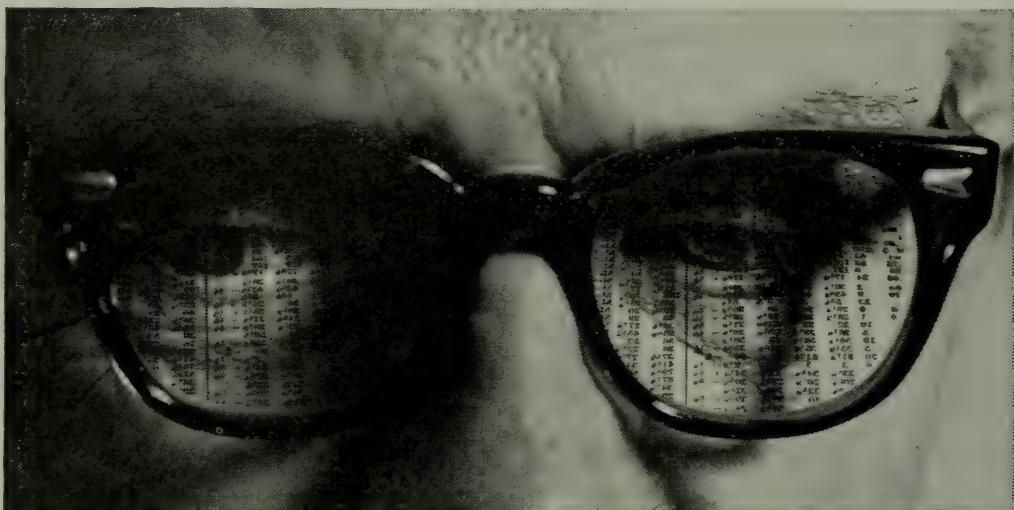
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## Second Program

---

TUESDAY EVENING, NOVEMBER 22, at 8:30 o'clock

---

BACH.....Suite No. 3 in D major, for Orchestra

- I. Overture
- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

SYDEMAN.....In Memoriam John F. Kennedy†

- I. Adagio lamentoso
- II. Allegro; Theme and variations

E. G. MARSHALL, Narrator

*(First performance in this series)*

### INTERMISSION

SCHUMANN.....Symphony No. 1, in B-flat major, *Op.* 38

- I. Andante un poco maestoso; Allegro molto vivace
  - II. Larghetto
  - III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
  - IV. Allegro animato e grazioso
- 

BALDWIN PIANO

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†The text of the narration will be found on page 14.



# OVERTURE (SUITE) No. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, 2 bassoons, 3 trumpets, timpani, first and second violins, violas and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavier," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first Suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two Suites, which are each in D major, include timpani and a larger wind group; in the third Suite, two oboes, two bassoons and three trumpets; in the fourth Suite, three oboes, bassoon and three trumpets.

The harpsichord used in this performance was made by Frank Hubbard and is played by Charles Wilson.

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The "overtures," so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* such as Lully wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

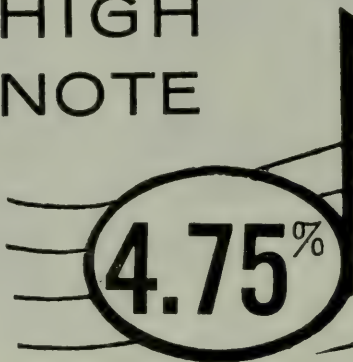
In the dance melodies of these Suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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## IN MEMORIAM JOHN F. KENNEDY

By WILLIAM SYDEMAN

Born in New York City, May 8, 1928

This work is scored for a narrator and the following instrumentation: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, strings and the following percussion: 3 snare drums, bass drum, xylophone, triangle, chimes, cymbals, suspended cymbal, gong, temple blocks, bongos and glockenspiel.

**W**ILLIAM SYDEMAN was born in New York City in 1928. He was educated at the Mannes College, where he now teaches composition, and the Hartt College. His principal teacher was Roger Sessions.

He was recipient of the Pacifica Foundation Award in 1960, an award from the National Institute of Arts and Letters in 1962, and the Mark M. Horblit Award in 1964. His recent commissions include a Viola Concerto commissioned by the Hopkins Center for last summer's Festival at Dartmouth College, and a commission from the Koussevitzky Foundation to compose a large orchestral work.

Mr. Sydeman's orchestral works include three "Studies for Orchestra," two of which received their premières by Erich Leinsdorf and the Boston Symphony Orchestra; the "Orchestral Abstractions," recorded by the Louisville Orchestra; "Oecumenicus," a Concerto for Orchestra, and concerti for various instruments with orchestra. He has composed a large body of chamber music which is performed regularly in New York.

He recently returned from Eastern Europe, where he toured under the auspices of the Cultural Exchange program in conjunction with a performance of his "Study No. 2" at the Prague Spring Festival in which Mr. Leinsdorf conducted the Czech Philharmonic.

The present composition is the result of a commission awarded by Mr. Leinsdorf for a major work for narrator and orchestra. The idea of a work dedicated to the memory of John F. Kennedy was initiated

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by Mrs. Ruth Kaufmann of New York City and the commission made possible through her generosity.

Mr. Sydeman has kindly provided the following notes for this composition:

"Perhaps the most difficult, but ultimately most rewarding aspect of working on this tribute to President Kennedy was the actual selection of narrative material. What started out as merely a search for appropriate narration became for me a fascinating acquaintance with one of the great personalities of our time, an acquaintance which could not but help to add to the poignancy of his loss, but which at least afforded me insight and empathy with the unique capabilities of the late President.

"The text therefore is not only integral to the general form and 'sonority' of the work, but is the basic element of the work, with which the music functions to clarify, delineate or make dramatically more effective.

"It is organized in two parts, the first of which draws from Allan Nevins' introduction to the second volume of Kennedy speeches. It seemed to me that he summarized very eloquently many of the emotions we felt upon hearing of the loss of the President, not merely the incredible shock of the act itself, but the intangible feeling which perhaps too many of us in the younger generation had already begun to take for granted: the feeling of being involved in, and excited about, the world around us. Perhaps this was merely a reflection of the vitality which was so uniquely Kennedy's; nevertheless this 'radiance' which Nevins speaks of was very real and irreplaceable.

"It was this quality of a heightened sense of life that attracted me so strongly to the Spender poem, a poem which seemed to me almost prophetically appropriate to both Kennedy as a man and the fact of

actual size

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his untimely death. The quotation from Ecclesiastes which introduces the poem was one of Kennedy's favorites, and struck me as proper to use for this purpose.

"I have selected as the basic building material for the work three main musical sources. As I felt Kennedy to be of heroic proportions — a paradoxical mixture of a nineteenth-century idealist-patriot on the one hand and a mid-twentieth-century pragmatist on the other — I was obliged to attempt to incorporate these traits in the music. This heroic-patriotic quality I have developed through use of a phrase from the national anthem, specifically 'and the rockets red glare,' which opens the work and permeates it throughout, albeit in a highly developed and oftentimes poignantly distorted context.

"The second source material for the music initiates from the personal circumstances in which I learned the news of the assassination. On the afternoon of November 22, 1963, I was in Symphony Hall in Boston, hearing the première of my 'Study No. 2 for Orchestra.' One can imagine the exhilaration of a composer at his first major performance, the excitement of the preparation and rehearsals and the concern for the first public presentation. It was precisely after I left the stage upon completion of my work that Erich Leinsdorf made the announcement of the assassination to an incredulous audience, and as we stood in stunned silence, played the funeral march from the 'Eroica' Symphony. And so it is impossible for me to think of the tragedy without recalling this movement of the 'Eroica'; a movement which not only

## Subscribers' Exhibition

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The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra will take place from December 13 through January 3.

Paintings should be delivered to Symphony Hall on Thursday, December 8 and Friday, December 9. Application blanks may be obtained at the Friends' Office, or in the evenings at the Box Office. Applications must be submitted before Friday, December 9.



expresses the grief of loss, but perhaps more significantly gives one a feeling of nobility and resolve in spite of the loss.

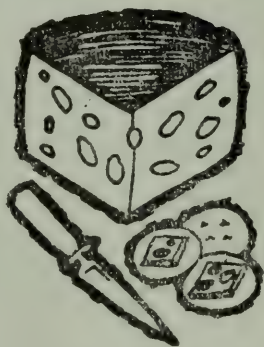
"And so I have incorporated and developed at length fragments of two elements of the 'Eroica': the opening bar with its heavy dotted rhythms, and the initial phrase of the second theme with its heroic sweep up and its subsequent resigned, stepwise descent. These elements, treated in every imaginable way, form the material for the first section of the work.

"The only exception is a short outburst occurring directly after the Nevins text. This consists of original material of a dramatic, even turgid quality. It is this material which is basic to the greater part of the second section of the work, a section which begins with eulogistic excerpts from the Schlesinger and Sorensen books and then turns to words spoken by the President in a variety of speeches. The text I selected here seemed to sum up some very basic philosophical beliefs he held, both in practical matters of government and more generally as to our role, aims and ideals in the world community. As these excerpts tend to be aphoristic I have accompanied them with a set of variations, the theme of which is built from modified recombinations of material from the 'outburst.'

"With the longer quotation ('the burden and the glory') from the second State of the Union message, the musical material starts slowly to transform itself from the 'Eroica,' specifically the second theme. Immediately following is the musical heart of the piece, an orchestral section combining all the material of the work during the course of an immense climax characterizing our sense of loss, frustration, and even impotent anger at the senseless tragedy. This leads directly to the familiar words of the inaugural speech, from which time the music assumes a retrospective character ending in a somewhat unresolved manner."

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## TEXT OF THE NARRATION

To tens of millions the skies seemed suddenly darkened at midday. A sense of spaciousness was taken out of American lives; a feeling that the nation's future was shot through with imagination and hope disappeared, and an exhilarating absorption in the adventures before us was lost. One gallant personality had cast its radiance into a multitude of lives from the Atlantic to the Pacific. It seemed incredible that this radiance was so swiftly quenched. . . .

ALLAN NEVINS, Introduction to Volume II  
of Kennedy Speeches

To everything, there is a season, and a time to every purpose under heaven. A time to be born and a time to die, a time to laugh, a time to weep, a time to mourn, a time to speak. . . .

ECCLESIASTES

I think continually of those who were truly great.  
Who, from the womb, remembered the soul's history  
Through corridors of light where hours are suns,  
Endless and singing. Whose lovely ambition  
Was that their lips, still touched with fire,  
Should tell of the spirit clothed from head to foot in song.  
And who hoarded from the spring branches  
The desires falling across their bodies like blossoms.

What is precious is never to forget  
The delight of the blood drawn from ageless springs  
Breaking through rocks in worlds before our earth;  
Never to deny its pleasure in the simple morning light,  
Nor its grave evening demand for love;  
Never to allow gradually the traffic to smother  
With noise and fog the flowering of the spirit.

Near the snow, near the sun, in the highest fields  
See how these names are feted by the waving grass,  
And by the streamers of white cloud,  
And whispers of wind in the listening sky;  
The names of those who in their lives fought for life,  
Who wore at their hearts the fire's center.  
Born of the sun they travelled a short while towards the sun,  
And left the vivid air signed with their honor.

STEPHEN SPENDER

It was all gone now, the life affirming, life enhancing zest, the brilliance, the wit, the cool commitment, the steady purpose. He had had so little time. . . . Yet he had accomplished so much. Lifting us beyond our capacities he gave the country back to its best self, wiping away the impression of an old nation of old men . . . weary, played out, fearful of ideas, change, and the future; he taught mankind that the process of rediscovering America was not over

ARTHUR SCHLESINGER, *A Thousand Days*

He reestablished the republic as our first generation saw it: young, brave, civilized, rational, gay, tough, questing, exultant in the excitement and potentiality of history. He transformed the American spirit.

For he was an extraordinary man, an extraordinary politician, an extraordinary president. A mind so free of fear and myth and prejudice, so opposed to cant and cliché, so unwilling to feign or be fooled, to accept or reflect mediocrity, is indeed rare in our world.

THEODORE SORENSON, *Kennedy*

"There is," he said, "no comfort for us in evasion, no solution in abdication, no relief in irresponsibility."

"I am certain," he said, "that after the dust of centuries has passed over our cities, we, too, will be remembered not for our victories or defeats in battle or politics, but for our contribution to the human spirit."



*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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"The problems of the world," he said, "cannot be solved by skeptics or cynics whose horizons are limited by the realities of yesteryear. . . . A man does what he must, in spite of personal consequences, in spite of dangers . . . and that," he said, "is the basis of all human morality."

"We are Americans," he said. "That is a proud boast. That is a great privilege, to be a citizen of the United States, and we must meet our responsibilities."

"We live now," he said, "in a different world, with a billion more people crowding our globe . . . and every American can hear the rumbling of a distant drum. . . . The white race," he said, "is in the minority, the free enterprise system is in the minority, and the majority is looking at us longer and harder than they ever looked before."

"Our responsibilities," he said, "are not discharged by the announcement of virtuous ends. . . . The messages of the rising din of voices in Africa, Asia and Latin America, these messages are all the same," he said. "The complacent, the self-indulgent, the soft societies are about to be swept away with the debris of history."

"It is the fate of this generation," he said, "to live with a struggle we did not start in a world we did not make. But the pressures of life are not always distributed by choice. And while no nation has ever faced such a challenge, no nation has ever been so ready to seize the burden and the glory of freedom."

"Let the word go forth from this time and place, to friend and foe alike," he said, "that the torch has been passed to a new generation of Americans, born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world."

"Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."

"All this will not be finished in the first hundred days, nor will it be finished in the first thousand days. But let us begin."

"In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility, I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, faith, the devotion which we bring to this endeavor will light our country and all who serve it, and the glow from that fire can truly light the world."

"And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country."

"My fellow citizens of the world, ask not what America can do for you, but what together we can do for the freedom of man."

". . . With good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own."

Excerpts from speeches by JOHN F. KENNEDY;

THEODORE SORESENSEN, *Kennedy*

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## THE NARRATOR

E. G. MARSHALL is celebrating his thirtieth year as a performer. For five years he appeared in the role of Lawrence Preston in the CBS television series "The Defenders," for which he recently received the Emmy Award for Outstanding Continued Performance in a Television Series. Some of the highlights of his distinguished career include a leading role in the Broadway production of Eugene O'Neill's "The Ice Man Cometh," Thornton Wilder's "The Skin of Our Teeth," and Arthur Miller's "The

Crucible." His motion picture appearances include "The Caine Mutiny," "The House on 92nd Street," "Town Without Pity," and most recently, Sam Spiegel's "The Chase." On television he has appeared in the Kraft Theatre's "Macbeth" and "The Plot to Kill Stalin." In the Playhouse 90 series he was seen in "Our Town" and "The Cherry Orchard." Mr. Marshall was born in Owatonna, Minnesota, and now resides in New York.





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# SYMPHONY No. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius, coincided with the last year of his engagement and with his marriage to Clara Wieck on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and from January 17 to 23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

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The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger." Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in

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ERICH LEINSDORF, *Conductor*

JOSEPH SILVERSTEIN, *Violin*

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Ferbruary, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like a summons to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

Over the years many conductors, including Mahler and Weingartner, have made revisions in the orchestration of this Symphony to clarify the texture of the score. Mr. Leinsdorf is aware of these revisions and has also made some of his own for the present performance.

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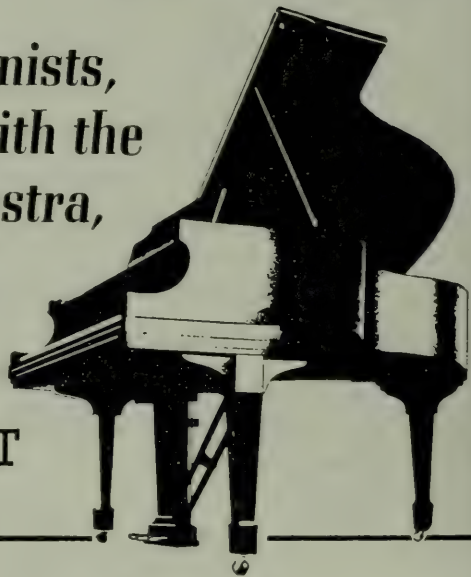
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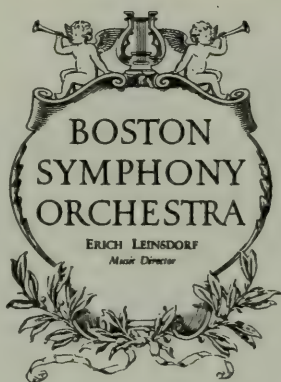
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**BOSTON SYMPHONY ORCHESTRA**

ERICH LEINSDORF Conducting

DVOŘÁK                      Cello Concerto  
STEPHEN KATES, *soloist*

COPLAND                    A Lincoln Portrait  
SENATOR EDWARD M. KENNEDY, *narrator*

TCHAIKOVSKY              Piano Concerto No. 1  
MISHA DICHTER, *soloist*

For this season's Pension Fund concert on Sunday, December 11, the Boston Symphony Orchestra and Music Director Erich Leinsdorf take particular pleasure in presenting for the first time with orchestra in Boston two of the Third Tchaikovsky Music Competition winners. Misha Dichter and Stephen Kates each received second prizes in this important music competition and performed with the Orchestra at Tanglewood last summer.

Senator Edward M. Kennedy has accepted the Orchestra's invitation to narrate Aaron Copland's *A Lincoln Portrait* which he did in his first appearance with the Boston Symphony Orchestra last August at the Berkshire Music Center's Gala Evening benefit concert in Tanglewood.

Subscribers to the Boston Symphony Orchestra's regular concerts are offered the first opportunity to purchase tickets for the December 11 Pension Fund program. Tickets are now available at the Symphony Hall Box Office. Public sale will begin on November 21.

TICKETS    Floor: \$10, \$8, \$7, \$6, \$5  
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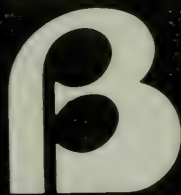
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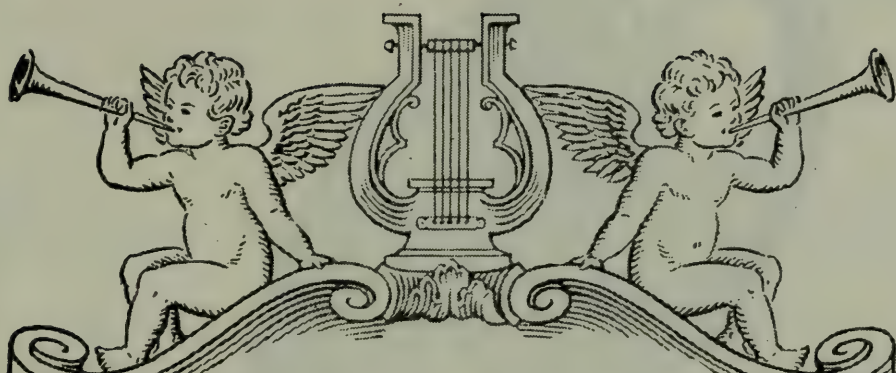
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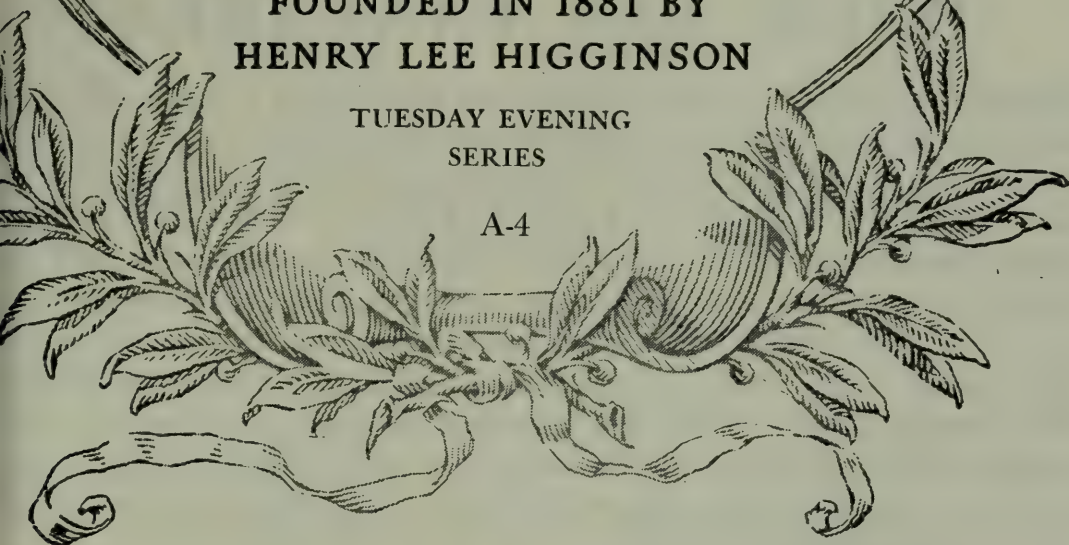


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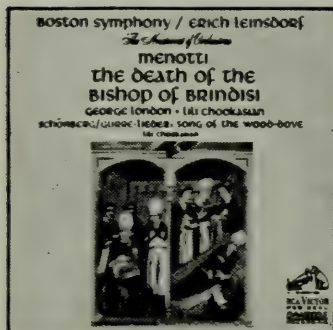
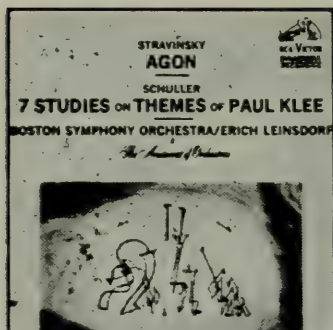
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## SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra will take place from December 13 through January 3.

Paintings should be delivered to Symphony Hall on Thursday, December 8 or Friday, December 9. Application blanks may be obtained at the Friends' office, or in the evenings at the Box office. Applications must be submitted before Friday, December 9.



## THE CONDUCTOR

Gunther Schuller was born in New York City in 1925. His professional music career began at the age of sixteen when he joined the French horn section of the Ballet Theatre Orchestra. A year later he was appointed first chair horn player with the Cincinnati Symphony. At the age of nineteen, he became a member of the Metropolitan Opera Orchestra, where he remained for the next

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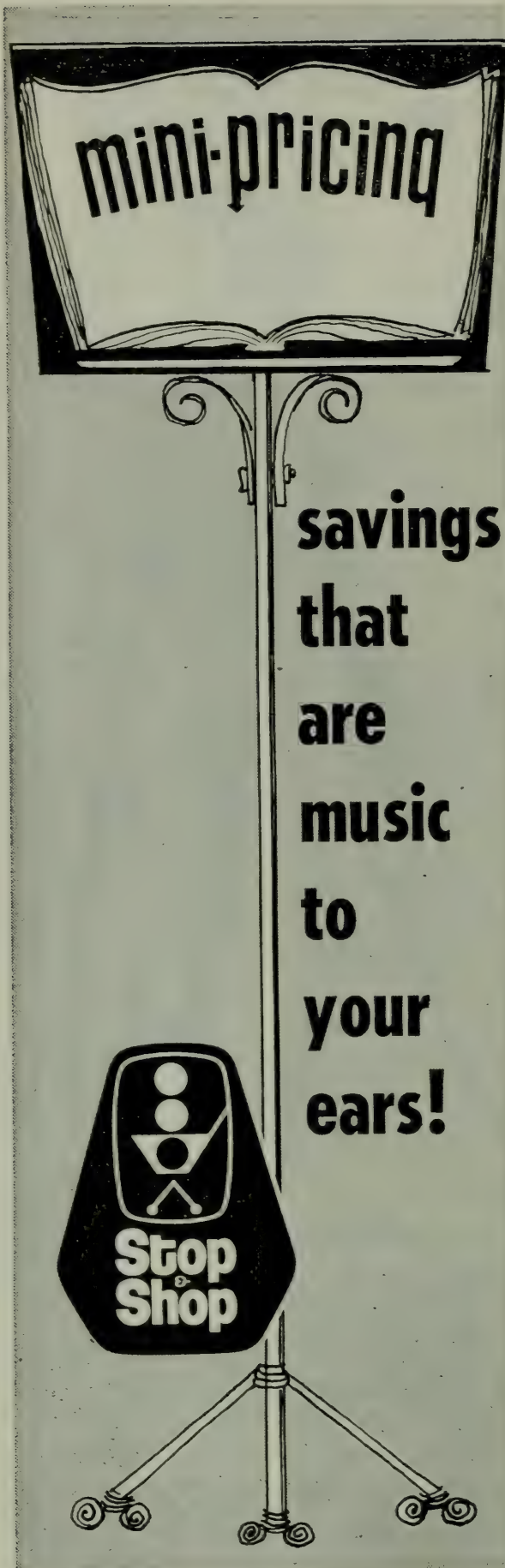
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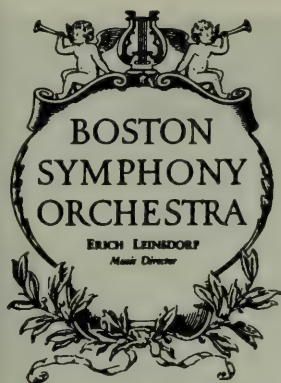


fifteen years, the last nine of them playing solo horn.

In 1959 Mr. Schuller resigned from the Metropolitan Orchestra so that he could devote more time to composing. Mr. Schuller's works have been commissioned by such organizations as the New York Philharmonic Orchestra, the Donaueschingen Festival of Contemporary Music, and the Ford Foundation. Under commission of the Hamburg State Opera he composed a jazz-oriented opera, *The Visitation*, which received its world première in Hamburg on October 12. The performance was a great success, and next June the Hamburg company will present its production of *The Visitation* in New York. Other recent commissions include *Gala Music* written for the 75th anniversary of the Chicago Symphony Orchestra, and *Sacred Cantata*, composed for the American Guild of Organists. Among his numerous awards was the Darius Milhaud award for the best film score in 1964, which he won for his music for the Polish film *Yesterday in France*. Many of his works have been recorded, including *Seven Studies on Themes of Paul Klee* with this Orchestra under the direction of Mr. Leinsdorf.

Mr. Schuller has recently been appointed the ninth President of the New England Conservatory, where his duties will commence at the beginning of the 1967-68 academic year. He is currently associate professor of music at Yale University, and is also chairman of the Composition Department of the Berkshire Music Center at Tanglewood, a position he has held since 1963.





## *Pension Fund Concert*

Sunday, December 11, 1966

at 8:30 o'clock

### BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF Conducting

DVOŘÁK Cello Concerto

STEPHEN KATES, *soloist*

COPLAND A Lincoln Portrait

SENATOR EDWARD M. KENNEDY, *narrator*

TCHAIKOVSKY Piano Concerto No. 1

MISHA DICHTER, *soloist*

For this season's Pension Fund concert on Sunday, December 11, the Boston Symphony Orchestra and Music Director Erich Leinsdorf take particular pleasure in presenting for the first time with orchestra in Boston two of the Third Tchaikovsky Music Competition winners. Misha Dichter and Stephen Kates each received second prizes in this important music competition and performed with the Orchestra at Tanglewood last summer.

Senator Edward M. Kennedy has accepted the Orchestra's invitation to narrate Aaron Copland's *A Lincoln Portrait* which he did in his first appearance with the Boston Symphony Orchestra last August at the Berkshire Music Center's Gala Evening benefit concert in Tanglewood.

Subscribers to the Boston Symphony Orchestra's regular concerts are offered the first opportunity to purchase tickets for the December 11 Pension Fund program. Tickets are now available at the Symphony Hall Box Office. Public sale will begin on November 21.

TICKETS Floor: \$10, \$8, \$7, \$6, \$5

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TUESDAY EVENING, NOVEMBER 29, at 8:30 o'clock

GUNTHER SCHULLER, *Guest Conductor*

VOŘÁK.....Overture, "Othello," *Op. 93*

CHUBERT.....Symphony in B minor, "Unfinished"

- I. Allegro moderato
- II. Andante con moto

### INTERMISSION

EVES.....Symphony No. 4

- I. Prelude: Maestoso
- II. Allegretto
- III. Fugue: Andante moderato
- IV. Very slowly — Largo maestoso

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## OVERTURE, "OTHELLO," *Op. 93*

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

---

The work is scored for 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, harp and strings.

DURING the latter part of his life, Dvořák became increasingly interested in program music. This sometimes resulted in overtures, and finally, in the five symphonic poems which were his last contributions to symphonic literature. During the years 1891-1892, Dvořák was occupied with three overtures, which he meant to call "Nature," "Life," and "Love." He planned the composition as a connected cycle, and it was in this form that the three overtures were first performed, with Dvořák conducting at the last concert before his departure for America on April 28, 1892. Eventually the three overtures were separated and given separate opus numbers. They were then called "In Nature's Realm," *Op. 91*; "Carnival," *Op. 92*; and "Othello," *Op. 93*.

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The second overture, "Carnival," is familiar to most concert-goers, and celebrates life in all its exuberance and gaiety. "Othello" was the title Dvořák gave to the overture depicting love, just as "Carnival" had dealt with life. In Dvořák's composition, however, love is presented as a passion which mars the happiness of human hearts. Dvořák takes the view that Nature awakens the brute instincts which corrupt the highest feelings, begetting the jealousy that destroys Love. Musically, this concept is realized by a slow, peaceful introduction. The mood of happiness is interrupted by a sharp sound of ominous portent. The theme of Nature from the preceding overtures is introduced in harsh harmonies. In the middle section, an *allegro con brio* in sonata form, the themes of Nature and of jealousy contrast with each other. A new group of related subjects appears, suggesting the tenderness of love, and for a moment love seems to triumph over evil. But the theme of jealousy reappears and sweeps all before it as it leads into a tragic close which may symbolize the murder of Desdemona, Othello's suicide, and the triumph of an evil Nature.

It is interesting to note that the title "Othello" was not given to the composition until it had been completed. Therefore the music does not follow the outline of Shakespeare's drama in any literal sense.



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## SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;

Died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,\* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

*"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"*—ALFRED EINSTEIN.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, seems but half a symphony, is

\* This on the basis that it was the last to be found although it was composed before the great C major Symphony. This posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which has long conjectured to be a lost symphony but which is now generally believed to be an early sketch for the great C major, and the fragmentary sections for a symphony in E (1821), which Franz Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

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indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the “Unfinished” Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo “magnificent,” but was distrustful of what the finale might have been, for Schubert’s existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements linked by a distinctive mood and a moderate tempo into a twofold unity of lyricism.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review*, of February, 1942, that the symphony was

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as a soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Sergeoussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score correspondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

J. N. B.



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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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## SYMPHONY No. 4

By CHARLES IVES

Born in Danbury, Connecticut, October 20, 1874; died in New York, May 19, 1954

The first performance of this Symphony was given on April 26, 1965, under the direction of Leopold Stokowski. At that time he found it expedient to use three conductors. Since then, Gunther Schuller has conducted the Symphony in Berlin and in London, and has made slight revisions which enable the work to be performed with only one conductor.

The instrumentation is as follows: 4 flutes (2 also play piccolo), 2 oboes, 3 clarinets, 3 bassoons, E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, 4 horns, 2 cornets, 4 trumpets, 4 trombones and tuba, orchestral piano 4-hands, solo piano, celesta, piano with quarter-tone tuning, organ, timpani, snare drum, military drum, tom-tom, bass drum, triangle, cymbals, bells (high, low), 2 gongs (light, heavy), 2 harps and strings.

WRITING about his Fourth Symphony, Charles Ives said: "The æsthetic program of the work is that of the searching question of 'What?' and 'Why?' which the spirit of man asks of life. This is particularly the sense of the *Prelude*. The three succeeding movements are the diverse answers in which existence replies."

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."  
Cyrus Durgin, "Boston Globe," 4/18/53

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## I. Prelude: Maestoso

The first movement is scored for two distinct groups, the main orchestra (including piano and voices) and a distant, ethereal chamber ensemble of harp and solo strings. It is a setting of the hymn "Watchman, Tell Us of the Night," a particular favorite of Ives', which he had used in many ways in previous compositions. The *Prelude* opens with the orchestral basses playing heavily and loudly against the soft background provided by the chamber group, which repeats a middle phrase from the hymn "Nearer, My God, to Thee." The melody is in the harp, and, with brief respites, the motif continues to the end of the movement.

Violins enter with a tune that sounds like *My Bonnie Lies Over the Ocean* but is actually the verse to *In the Sweet Bye and Bye*. Flute and first violins begin to play *Nearer, My God, to Thee* from the beginning, at the same moment that the chorus enters with its hymn:

Watchman, tell us of the night,  
What the signs of promise are:  
Traveler, o'er yon mountain's height,  
See that Glory-beaming star!  
Watchman, aught of joy or hope?  
Traveler, yes; it brings the day,  
Promised day of Israel.  
Dost thou see its beauteous ray?

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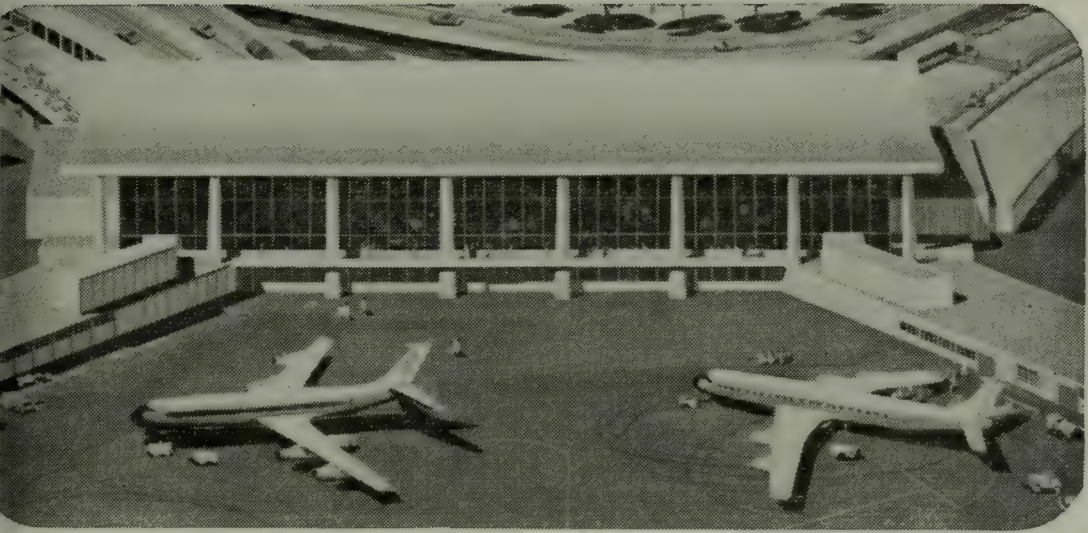
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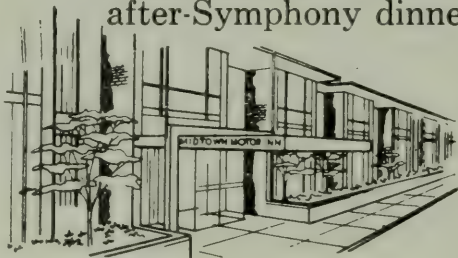
## II. Allegretto

Of this first answer to the "What?" and "Why?" of the first movement, Ives wrote: "The second movement is not a scherzo in an accepted sense of the word, but rather a comedy — in which an exciting, easy and worldly progress through life is contrasted with the trials of the Pilgrims in their journey through the swamps and rough country. The occasional slow episodes — Pilgrims' hymns — are constantly crowded out and overwhelmed by the former. The dream, or fantasy, ends with an interruption of reality — the Fourth of July in Concord — brass bands, drum corps, etc."

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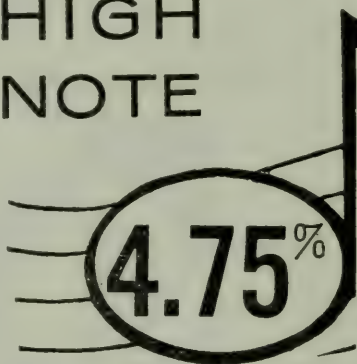
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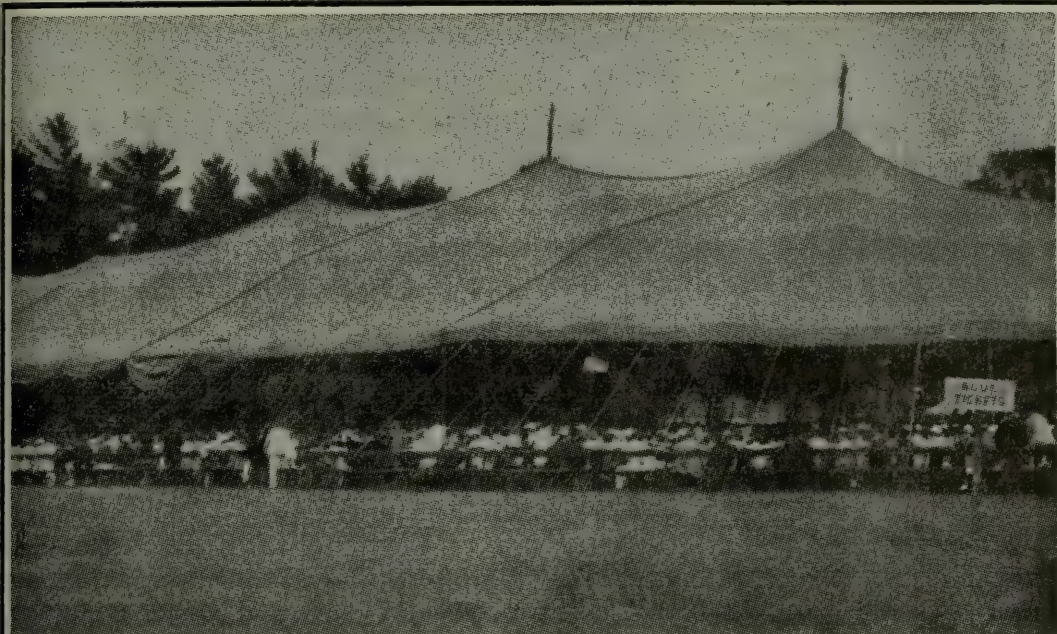
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### III. Fugue: Andante moderato

Ives characterized the second answer to the first movement as "an expression of the reaction of life into formalism and ritualism." It is actually an orchestral transcription of the first movement of the First String Quartet, subtitled "A Revival Meeting," written in 1896. The movement is a double fugue on the hymns *From Greenland's Icy Mountains* and *All Hail the Power*. After a brief exposition of the first hymn, the trombone, doubled by the horn, introduces the second, which eventually demonstrates that it can provide a pleasing counterpoint to the first. An organ is brought in, first for a brief, one-measure interlude and then, at the fugue's pedal point, to double the orchestra. And so it goes, until close to the end of this lone diatonic movement, Ives cannot resist a humorous touch, and the fugue ends with a trombone singing out a phrase from Handel's ever popular *Joy to the World*.

Charles Dickens

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#### IV. Largo maestoso

"The last movement," explains the composer, "is an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience." This slow, ominous finale begins softly in the percussion, which exists as an entity in itself and which marches throughout the movement in a tempo distinct from the rest of the orchestra. Superimposed on the percussion, the double basses intone the opening motif of *Nearer, My God, to Thee*, upon which hymn the entire movement is built. When the main orchestra enters, it is answered by a distant choir of five violins and harp. Thus, there are three independent instrumental groups in this finale: the percussion, the main orchestra, and the distant ensemble. To them, at a later point, a wordless chorus is added. At the close of the movement, all gradually fade away, leaving the final word to the faint percussion.

. .

Charles Ives was born in 1874 in Danbury, Connecticut, not far from the place where his forebears settled soon after the landing of the Pilgrims. He was identified with this part of New England all his life,

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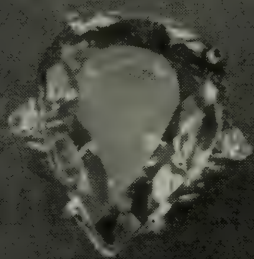
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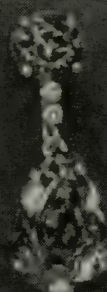
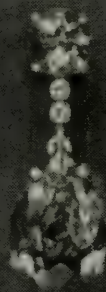
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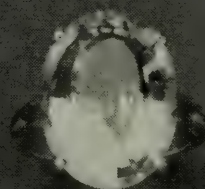
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although he was for many years in business in New York. His father a Civil War band leader and music teacher, exerted great influence on the young Ives. He not only taught him the fundamentals of harmony, counterpoint and fugue, but instilled in his son an enthusiasm for music of unconventional nature. The father was interested in quarter-tone procedure, the possibility of the juxtaposition of two groups of musicians playing in different keys, and in many another radical trend of thought which was incorporated in the son's own music later on. In fact it has been said that although the father was no composer, the son wrote his father's music.

Following a family tradition, Charles Ives entered Yale, where he studied composition for four years under Horatio Parker and organ under Dudley Buck. His studies with Parker were not wholly congenial to either teacher or pupil. Ives was impatient at the strict Germanic training which Parker instilled, and was already intent on radical experimentation. Realizing that music ought never to be his real profession, he went to New York shortly after graduation, where he joined an insurance company. During the subsequent years his success in the insurance field was great, and enabled him to spend his leisure moments in writing music in various forms, with no thought of publication or public performance.

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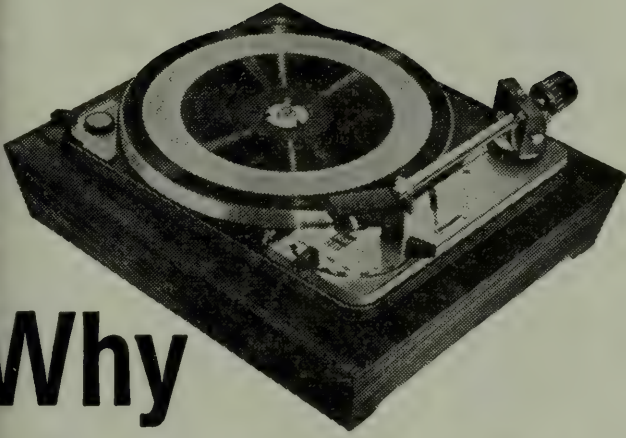
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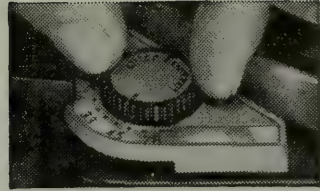
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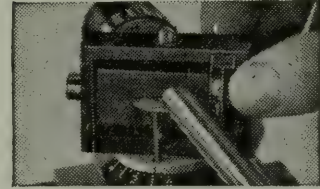
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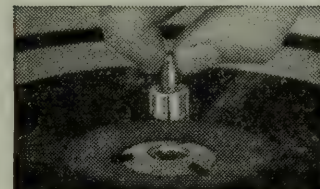
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Over a period of twenty years he composed a large body of music, including four complete symphonies, several groups of instrumental studies, over one hundred songs, the remarkable Concord Sonata for Piano, many part-songs, and a considerable amount of chamber music. The substance of this music was based on a curious amalgam of reminiscences of music which he had heard all his life long. This music was derived from old New England hymn tunes, popular songs of Stephen Foster, minstrel tunes, sentimental parlor music, patriotic songs and marches. With this body of definitely American nature, he sometimes employed reminiscences from the classical music of Bach, Beethoven and Wagner. It would seem that the result would be a wild hodgepodge. Leonard Bernstein has said that this music is not program music at all, but music about music. There is some justification for this remark, and the total effect on a careful listener is more in the nature of a clear presentation of a Yankee individual — sturdy, sometimes visionary, sometimes humorous, but always sincere to the core.

Very slowly Ives' music has become accessible in print and on records. To guess what Ives is getting at in his sonatas and symphonies, it is essential to recognize the tunes he quoted, especially



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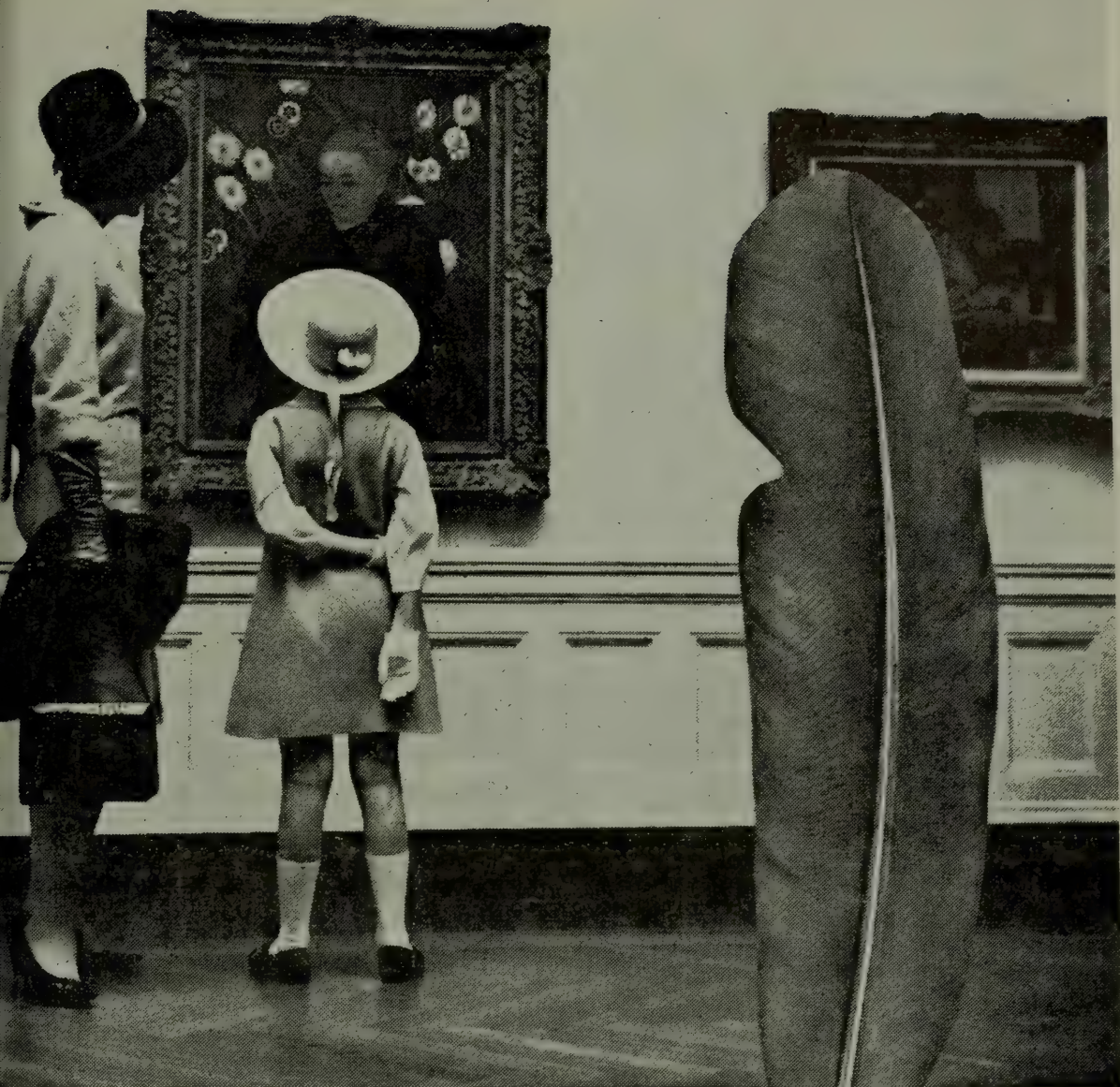
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from popular church music, but also from dance music and military band music. It is desirable to know the texts and to sympathize with their meanings in the small towns and countryside of America. Ives wanted his music, like his prose, to connect this narrow local life with the free play of infinite, universal ideas and feelings.

Even though most of Ives' music may remain a soliloquy overheard by few listeners, his precept and example are an important contribution to a democratic musical country.

He exemplifies in his music a statement by Thoreau, whose works were very influential with Ives, which reads:

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### AN AMERICAN DESTINY

By ELLIOTT CARTER

*The following article was written for the magazine "Listen" as long ago as November, 1946, when Elliott Carter was less known as a composer than he is now, and while Charles Ives was still living.*

CHARLES EDWARD IVES is one of those outstanding men whose personalities leave their mark on whatever they do. And whatever he does seems to emerge naturally from his own character rather than from some artificially invented plan forced on him from the outside. The bold pattern of his life, evolving in a highly unorthodox manner, reflects a personal logic that assessed the American musical scene of his time and his own capabilities and went its own way regardless of what other composers were doing. And the result is surprising: to be at the same time a highly successful business man, the senior partner in the outstanding New York insurance firm of Ives and Myrick, built up by the two from scratch, and also the composer of a large body of music, much of it not only years ahead of its time but vital and impor-

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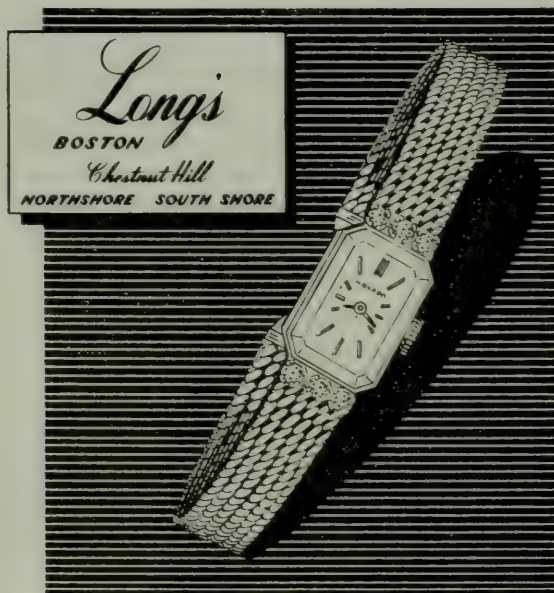
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tant enough to be hailed by critics here and abroad as an outstanding contribution to the art of music, is certainly the achievement of an extraordinary man.

In many ways Ives stands apart from his time. In our age of specialization, the combination of executive and artistic ability, of originality and personal discipline, of shrewdness and moral integrity, and above all, of relentless energy coupled with religious convictions, fervent patriotism, and a good sense of humor, seems typical of an earlier time. Few men of today can be talked of in superlatives in two different capacities. Ives is probably one of the few. He seems to have floated above the egomania, the pragmatism, and the doubts about the future of Democracy rampant before and after World War I. Indeed, his reaction against these as against the modern music of that time, his hey-day, was violent. In his "Essays Before a Sonata," and in his political tract advocating a World People's Union (a United States of the World) sent to President Roosevelt and members of the Congress, he is scornful of many trends of the modern era, while firmly believing that out of the chaos there will be a spiritual affirmation that will sweep away the present troubles. Being the kind of a man he is, he could not fail to assert and to exemplify in his life and his art the noble ideals



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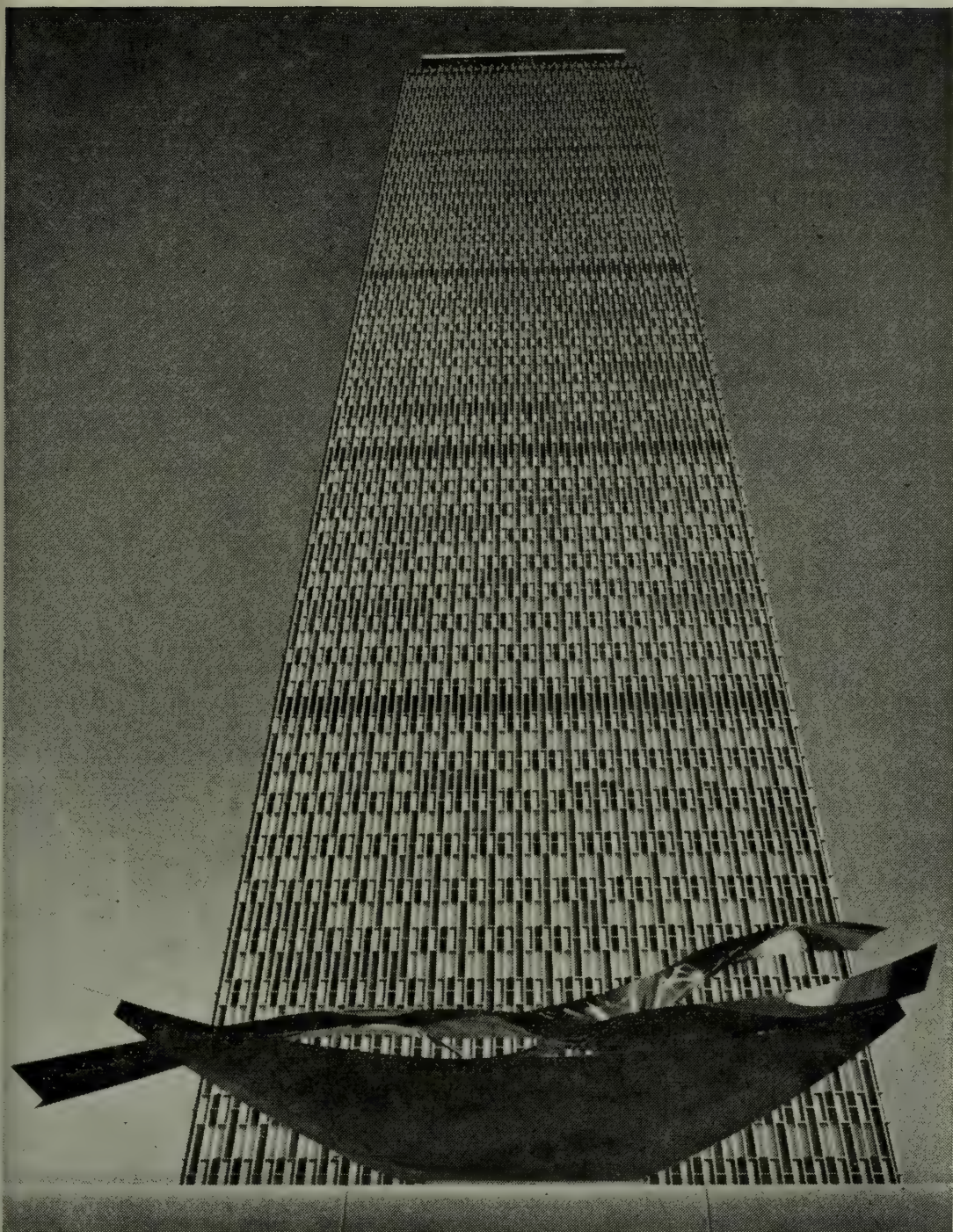
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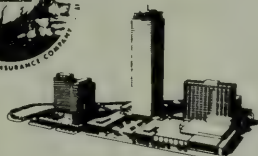


BY GORDON N. CONVERSE, CHIEF PHOTOGRAPHER, CHRISTIAN SCIENCE MONITOR, BOSTON, MASSACHUSETTS

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inherited from his New England background. And these older principles, voiced mainly by the Concord Transcendentalists, form the core around which all the parts of his life are joined.

This typically lean and wiry Yankee is of an exceedingly modest and retiring character. Not unlike many another New Englander, it is hard to get much biographical material from him. Yet before he withdrew from business and finally even from the exertion of receiving any but occasional visitors because of grave ill-health which began to overtake him in 1930, Ives was not averse to telling jokes on himself. For instance, after a concert conducted in 1927 by Eugene Goossens, on which Debussy shared the program with two movements of Ives' dissonant and complex "Fourth Symphony," Ives overheard two men talking outside Town Hall. One asked the other if the music was all by contemporaries. On learning that Debussy was no longer alive, he asked if Ives were dead. The answer being, "No," he remarked, "Well, he ought to be."

Ives is against being photographed. One of the few pictures ever taken and the only one ever reproduced shows him sitting outside his house in West Redding in rough summer clothes. It is very much in contrast to the clean-shaven Ives who went to business daily for thirty years looking like any other commercial New Englander, inconspicuously dressed.

With this retiring disposition go many attitudes and opinions typical of one with his background. Often he would express scorn of the cheap and frivolous, of the decadent or lazy, in a sharp, witty phrase. I remember his humorous disgust at hearing of an American composer living in Paris who lay all morning in bed composing. Such behavior would be impossible in the respectable conventionality of *his* home.





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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by \$19,000.



He deplored the excessive eroticism of late nineteenth century music in his book as being like "the sad thoughts of a bathtub with the water running out." The one text of Whitman he has used in his songs represents a violent contrast to the generally conventional texts from newspaper poets and standard authors. "Who goes there? hankering, gross, mystical, nude" is the opening of the song which epitomizes the yawpingly physical aspects of the poet — to Ives justifiable, perhaps, as a strongly characterised human picture. But from his point of view, Whitman was hardly to be countenanced as furnishing an outlook on life, which the poet did for so many in this country during the very period when Ives was active.

Rather, the composer inclined to the lofty aspirations of Emerson, the nature moods of Thoreau, the fantastic in Hawthorne, the homely New England cheer of Whittier. His music and his writings reflect this optimistic tone, in their religious, patriotic, or gay moments. The bitter brooding of Melville or the searchings of the conscience of Hawthorne never seem to have moved him to music. And this, too, is characteristic of one aspect of New England Puritanism.

But along with this adherence to many attitudes typical of a slightly older generation than his own, there is a strong streak of originality, which, of course, finds its fullest expression in his music. It also found its way into his business affairs. At the office, he avoided formality; he

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liked clients to feel that they could come and see him whenever they wished without appointments. He refused to have a secretary and insisted on answering the phone himself. Having a clear mind and a good memory, he followed a personal method of ordering his papers which meant that his desk usually looked messy. (His curious sense of order is also noticeable in the volume of 114 Songs, which are, as far as any plan is perceptible, partially in reverse chronological order. Certainly it is not by chance that the song, "The Masses," with its huge tone-clusters opens the collection.) He apparently made an important innovation which drew customers by offering, at a time when businesses concealed their inner workings, to let his clients have free access to the books.

In his musical dealings, he has persisted since about 1902 in maintaining an "amateur" status, almost consistently refusing any payment for performances or publication. In fact, he has been reluctant to allow his music to be published except at his own expense, and generally will not have it copyrighted unless the publisher insists. On the other hand, he has never paid for performances of his works, letting performers and performing organizations treat him in this respect as they would any other composer, always, however, waiting to be asked for his music. When able to get about he had to be persuaded to go to concerts where his music was played and never would take a bow.

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This unusual attitude is the application of his idea that music is something more important and more spiritual than the commodities and professional services bought with money. It is the point of view of many non-artists. There is an element of truth in it insofar as we do demand of all artistic products that they seem to proceed from some other kind of love than the love of money. Ives also shunned any attempt to court artistic success, even when it started to come his way, because all of these worldly things probably seemed out of place in the domain of art. But in the end, Ives' life has amply justified adherence to high ideals not only by his business success but more importantly by the unusual quality of his music. Here is one case where pure high-mindedness won out.

This is, however, not to say that Ives always remains on a lofty pinnacle of abstract speculation in his music. On the contrary, all sides of life find their way there as they used to into his insurance office. There is a great love of the concrete — the mistakes townspeople made singing hymns, the way children used to cut up at religious camp meetings in Danbury, the national anthems played by conflicting bands on the Fourth of July, soupy theatre music, the confused sounds of the

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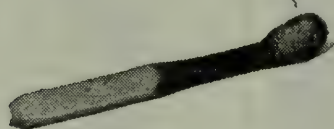
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city heard at night in Central Park. These furnish part of the background of material closely related to the average man he so respected in his office. Continual contact with people prevented him from losing himself in the recondite. The intent of his compositions is usually easy to grasp on first hearing no matter how original and complex the tonal garb. Not only does the deep seriousness of his mature life come through, but also the charming reminiscences of the Danbury of his childhood, of the humor like that of the "Danbury Newsmen" who set America to laughing over local cranks and eccentrics, and of the gay holidays.

For Charles Ives was born in that Connecticut country town (now the "Hat City") on October 20, 1874 of a father who was the center of musical activity. George Ives had been a bandleader at sixteen in the Civil War, and his son took after him in musical precocity. He learned harmony, counterpoint and fugue thoroughly from his father. Along with these subjects went contact with the novel experiments in acoustics worked out in the household. George Ives, like a few other Americans stimulated by such new developments at Karl Rudolph Koenig's tonometric apparatus shown at the Philadelphia Exposition of 1876, that divided four octaves into 670 parts, built instruments that produced quarter and other fractional tones. The effects of acoustical

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perspective made by placing instruments and even whole bands in antiphonal, opposing position on the village green were also tried. Sometimes one band performing one piece marched in the opposite direction from that performing another piece, and the Iveses enjoyed the fading in and out and the clashing of harmonies and rhythms. This led them to think up many new, dissonant chords. That all this was followed with intense interest by the son is clear, for he made liberal use of these experiments in his own music while inventing many more. What is still shocking conductors today was worked out in the eighties in Danbury.

Seeing how musically gifted his son was, George Ives set him to learning organ playing. By the age of fourteen, young Ives was so good that he became a regular church organist at a salary. To play in his father's band, he picked up drumming from the local barber. Working under his father, who taught him the works of Bach, Beethoven, and Stephen Foster, his talents grew abundantly. Soon he composed a march, which his father decided to play. This touched off another side of Ives, for feeling a certain shyness over his musical activities, he refused to participate. Indeed, at that time, when asked what he played, he would answer, "shortstop" — naming his position on the local baseball team.

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To have combined such different activities in one life and to have done both so well and with such conviction were to Ives perfectly natural and satisfying in a way that would hardly be so to any other musician. In an interview with Henry Bellaman on the subject Ives said, "My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle — where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine the premises underlying a new and unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of philosophy — a depth of something fine — akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there is an 'average man' and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself into a whole. You cannot set an art off in the corner and hope for it to have vitality, reality, and substance. There can be nothing 'exclusive' about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music."



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By CHARLES E. IVES

Ives possessed an uncommon gift for literary expression. The Prologue, which is here printed, is the opening section of a much longer article written to introduce the "Concord" Sonata for Piano. We reprint this by permission of Dover Publications, Inc., New York.

How far is anyone justified, be he an authority or a layman, in expressing or trying to express in terms of music (in sounds, if you like) the value of anything, material, moral, intellectual, or spiritual, which is usually expressed in terms other than music? How far afield can music go and keep honest as well as reasonable or artistic? Is it a matter limited only by the composer's power of expressing what lies in his subjective or objective consciousness? Or is it limited by any limitations of the composer? Can a tune literally represent a stonewall with vines on it or with nothing on it, though it (the tune) be made by a genius whose power of objective contemplation is in the highest state of development? Can it be done by anything short of an act of mesmerism on the part of the composer or an act of kindness on the part of the listener? Does the extreme materializing of music appeal strongly to anyone except to those without a sense of humor — or rather with a sense of humor? — or, except possibly to those who might excuse it, as Herbert Spencer might by the theory that the sensational element (the sensations we hear so much about in experimental psychology) is the true pleasurable phenomenon in music and that the mind should not be allowed to interfere? Does the success

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of program music depend more upon the program than upon the music? If it does, what is the use of the music, if it does not, what is the use of the program? Does not its appeal depend to a great extent on the listener's willingness to accept the theory that music is the language of the emotions and *only* that? Or inversely does not this theory tend to limit music to programs? — a limitation as bad for music itself — for its wholesome progress — as a diet of program music is bad for the listener's ability to digest anything beyond the sensuous (or physical-emotional). To a great extent this depends on what is meant by emotion or on the assumption that the word as used above refers more to the *expression*, of, rather than to a meaning in a deeper sense — which may be a feeling influenced by some experience perhaps of a spiritual nature in the expression of which the intellect has some part. "The nearer we get to the mere expression of emotion," says Professor Sturt in his *Philosophy of Art and Personality*, "as in the antics of boys who have been promised a holiday, the further we get away from art."

On the other hand is not all music, program-music — is not pure music, so called, representative in its essence? Is it not program-music

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raised to the *n*th power or rather reduced to the minus *n*th power? Where is the line to be drawn between the expression of subjective and objective emotion? It is easier to know what each is than when each becomes what it is. The "Separateness of Art" theory — that art is not life but a reflection of it — "that art is not vital to life but that life is vital to it," does not help us. Nor does Thoreau who says not that "life is art," but that "life is an art," which of course is a different thing than the foregoing. Tolstoi is even more helpless to himself and to us. For he eliminates further. From his definition of art we may learn little more than that a kick in the back is a work of art, and Beethoven's Ninth Symphony is not. Experiences are passed on from one man to another. Abel knew that. And now we know it. But where is the bridge placed? — at the end of the road or only at the end of our vision? Is it all a bridge? — or is there no bridge because there is no gulf? Suppose that a composer writes a piece of music conscious that he is inspired, say, by witnessing an act of great self-sacrifice — another piece by the contemplation of a certain trait of nobility he perceives in a friend's character — and another by the sight of a mountain lake under moonlight. The first two, from an inspirational standpoint would naturally seem to come under the subjective and the last under the objective, yet the chances are, there is something of the quality of both in all. There may have been in the first instance physical action so intense or so dramatic in character that the remembrance of it aroused a great deal more objective emotion than the composer was conscious of while writing the music. In the third instance, the music may have been influenced strongly though subconsciously by a vague remembrance of certain thoughts and feelings, perhaps of a deep religious or spiritual nature, which suddenly came to him upon realizing the beauty of the scene and which overpowered the first sensuous pleasure — perhaps some such feeling as of the conviction of immortality, that Thoreau experienced and tells about in *Walden*. "I penetrated to those meadows . . . when the wild river and the woods were bathed in so pure and bright a light as would have waked the dead *if* they had been slumbering in their graves as some suppose. There needs no stronger proof of immortality." Enthu-

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siasm must permeate it, but what it is that inspires an art-effort is not easily determined much less classified. The word "inspire" is used here in the sense of cause rather than effect. A critic may say that a certain movement is not inspired. But that may be a matter of taste — perhaps the most inspired music sounds the least so — to the critic. A true inspiration may lack a true expression unless it is assumed that if an inspiration is not true enough to produce a true expression — (if there be anyone who can definitely determine what a true expression is) — it is not an inspiration at all.

Again suppose the same composer at another time writes a piece of equal merit to the other three, as estimates go; but holds that he is not conscious of what inspired it — that he had nothing definite in mind — that he was not aware of any mental image or process — that, naturally, the actual work in creating something gave him a satisfying feeling of pleasure perhaps of elation. What will you substitute for the mountain lake, for his friend's character, etc.? Will you substitute anything? If so why? If so what? Or is it enough to let the matter rest on the

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pleasure mainly physical, of the tones, their color, succession, and relations, formal or informal? Can an inspiration come from a blank mind? Well — he tries to explain and says that he was conscious of some emotional excitement and of a sense of something beautiful, he doesn't know exactly what — a vague feeling of exaltation or perhaps of profound sadness.

What is the source of these instinctive feelings, these vague intuitions and introspective sensations? The more we try to analyze the more vague they become. To pull them apart and classify them as "subjective" or "objective" or as this or as that, means, that they may be well classified and that is about all; it leaves us as far from the origin as ever. What does it all mean? What is behind it all? The "voice of God," says the artist, "the voice of the devil," says the man in the front row. Are we, because we are, human beings, born with the power of innate perception of the beautiful in the abstract so that an inspiration can arise through no external stimuli of sensation or experience — no association with the outward? Or was there present in the above instance, some kind of subconscious, instantaneous, composite image, of all the mountain lakes this man had ever seen blended as kind of overtones with the various traits of nobility of many of his friends embodied in one personality? Do all inspirational images, states, conditions, or whatever they may be truly called, have for a dominant part, if not for a source, some actual experience in life or of the social relation? To think that they do not — always at least — would be a relief; but as we are trying to consider music made and heard by human beings (and not by birds or angels) it seems difficult to suppose that even subconscious images can be separated from some human experience — there must be something behind subconsciousness to produce consciousness, and so on. But whatever the elements and origin of these so-called images are, that they *do* stir deep emotional feelings and encourage their expression is a part of the unknowable we know. They do often arouse something that has not yet passed the

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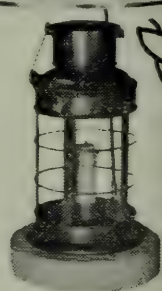
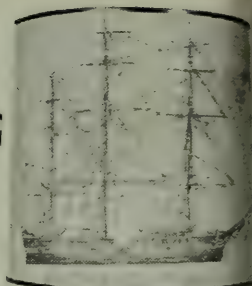


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order line between subconsciousness and consciousness — an artistic intuition (well named, but) — object and cause unknown! — here is a program! — conscious or subconscious what does it matter? Why try to trace any stream that flows through the garden of consciousness to its source only to be confronted by another problem of tracing this source to its source? Perhaps Emerson in the *Rhodora* answers by not trying to explain

That if eyes were made for seeing  
Then beauty is its own excuse for being:  
Why thou wert there, O, rival of the rose!  
I never thought to ask, I never knew;  
But, in my simple ignorance, suppose  
The self-same Power that brought me there brought you.

Perhaps Sturt answers by substitution: "We cannot explain the origin of an artistic intuition any more than the origin of any other primary function of our nature. But if as I believe civilization is mainly founded on those kinds of unselfish human interests which we call knowledge and morality it is easily intelligible that we should have a parallel interest which we call art closely akin and lending powerful support to the other two. It is intelligible too that moral goodness, intellectual power, high vitality, and strength should be approved by the intuition." This reduces, or rather brings the problem back to a tangible basis namely: — the translation of an artistic intuition into musical sounds approving and reflecting, or endeavoring to approve and reflect, a "moral goodness," a "high vitality," etc., or any other human attribute mental, moral, or spiritual.

Can music do *more* than this? Can it *do* this? and if so who and what is to determine the degree of its failure or success? The composer, the performer (if there be any), or those who have to listen? One hearing or a century of hearings? — and if it isn't successful or if it doesn't fail what matters it? — the fear of failure need keep no

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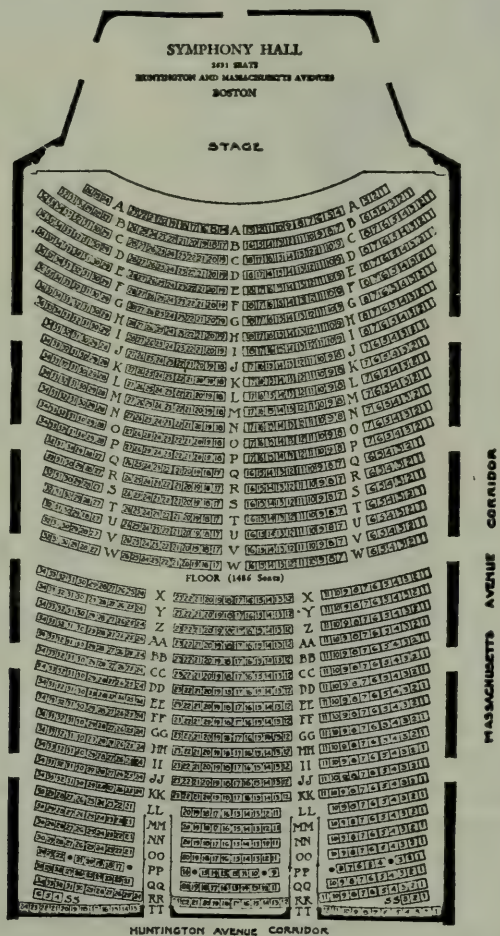
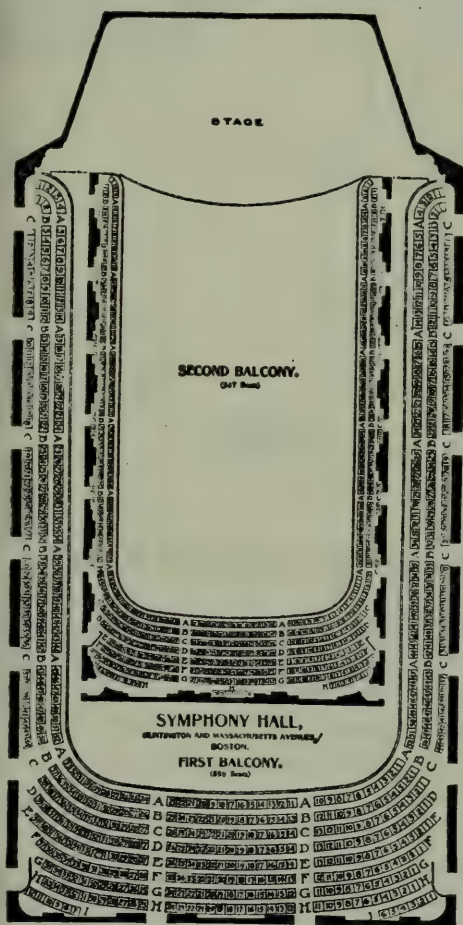
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one from the attempt for if the composer is sensitive he need but launch forth a countercharge of "being misunderstood" and hide behind it. A theme that the composer sets up as "moral goodness" may sound like "high vitality," to his friend and but like an outburst of "nervous weakness" or only a "stagnant pool" to those not even his enemies. Expression to a great extent is a matter of terms and terms are anyone's. The meaning of "God" may have a billion interpretations if there be that many souls in the world.

There is a moral in the "Nominalist and Realist" that will prove all sums. It runs something like this: No matter how sincere and confidential men are in trying to know or assuming that they do know each other's mood and habits of thought, the net result leaves a feeling that all is left unsaid; for the reason of their incapacity to know each other, though they use the same words. They go on from one explanation to another but things seem to stand about as they did in the beginning "because of that vicious assumption." But we would rather believe that music is beyond any analogy to word language and that the time is coming, but not in our lifetime, when it will develop possibilities unconceivable now — a language, so transcendent, that its heights and depths will be common to all mankind.







# *Boston Symphony Orchestra*

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Tuesday Evenings (Series A) at 8:30

The remaining concerts in this series will be as follows:

DECEMBER 6

CHARLES MUNCH, *Conductor*

DECEMBER 27

ERICH LEINS DORF, *Conductor*

BURTON FINE, *Viola*

JANUARY 17

RAFAEL KUBELIK, *Conductor*

FEBRUARY 7

COLIN DAVIS, *Conductor*

FEBRUARY 21

ERICH LEINS DORF, *Conductor*

JOSEPH SILVERSTEIN, *Violin*

MARCH 28

ERICH LEINS DORF, *Conductor*

EVELYNE CROCHET, *Piano*

---





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In the eighty-six years of the Boston Symphony Orchestra there have been only a handful of occasions when the Orchestra has been forced to postpone a concert by inclement weather or such occurrences as the November 1965 power failure. The day has passed, however, when the majority of the Orchestra's many subscribers and its players live within easy reach of Symphony Hall—a large number travel many miles, usually by car, to the concerts and the system of traffic is easily upset by heavy storms. When there is a storm, the Symphony Hall switchboard is swamped with calls concerning the possibility of a postponement.

To make it easier for our subscribers to learn what is afoot, the Orchestra has arranged with several radio stations to broadcast any notice of a change in concert schedule.

In the future, if you have any doubt about a concert's being held, please tune to one of the following radio stations rather than call Symphony Hall. These stations have agreed to carry an announcement as soon as a decision has been made.

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# Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

## SCHEDULE OF CONCERTS, 1966-1967

### SEPTEMBER

22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)



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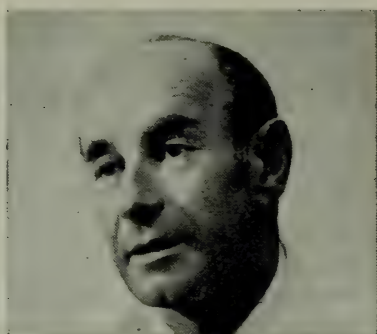
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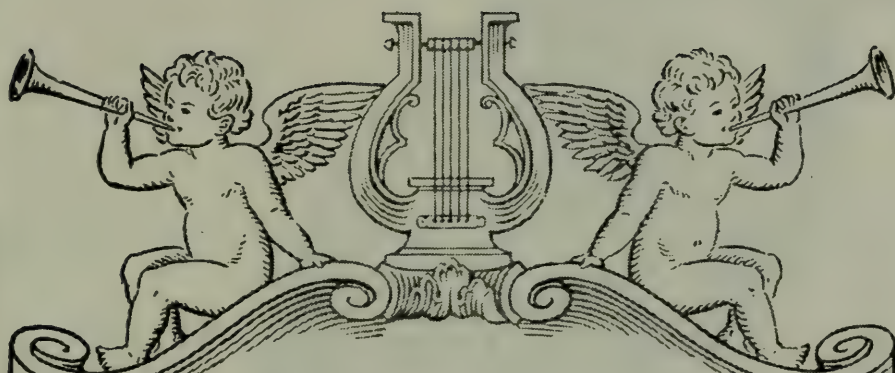
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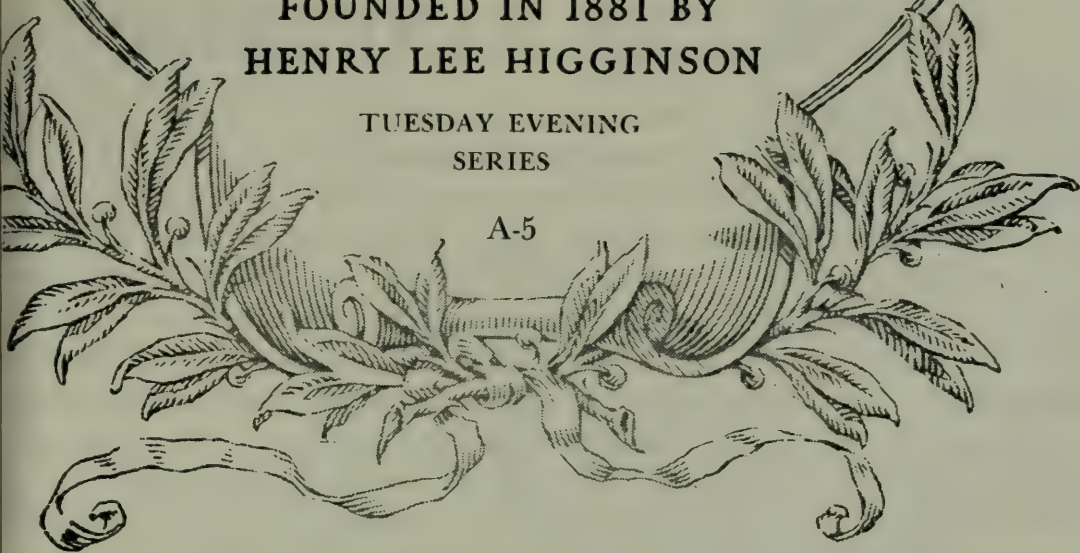


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## EXHIBITION

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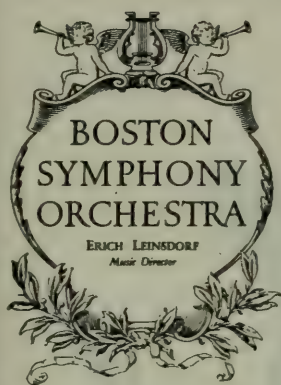
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Winter Marshes



*Pension Fund Concert*  
Sunday, December 11, 1966  
at 8:30 o'clock

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF Conducting

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STEPHEN KATES, *soloist*

COPLAND A Lincoln Portrait

SENATOR EDWARD M. KENNEDY, *narrator*

TCHAIKOVSKY Piano Concerto No. 1

MISHA DICHTER, *soloist*

For this season's Pension Fund concert on Sunday, December 11, the Boston Symphony Orchestra and Music Director Erich Leinsdorf take particular pleasure in presenting for the first time with orchestra in Boston two of the Third Tchaikovsky Music Competition winners. Misha Dichter and Stephen Kates each received second prizes in this important music competition and performed with the Orchestra at Tanglewood last summer.

Senator Edward M. Kennedy has accepted the Orchestra's invitation to narrate Aaron Copland's *A Lincoln Portrait* which he did in his first appearance with the Boston Symphony Orchestra last August at the Berkshire Music Center's Gala Evening benefit concert in Tanglewood.

---

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CHARLES MUNCH, *Guest Conductor*

FAURÉ.....“Pelléas et Mélisande,” Suite from the Incidental  
Music to Maeterlinck’s Tragedy, *Op. 80*

- I. Prelude: Quasi adagio
- II. “Fileuse”: Andantino quasi allegretto
- III. Sicilienne: Allegretto molto moderato
- IV. “The Death of Mélisande”; Molto adagio

HONEGGER.....Symphony No. 2, for String Orchestra

- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

### INTERMISSION

SCHUBERT.....Symphony No. 2, in B-flat major

- I. Largo; Allegro vivace
- II. Andante
- III. Menuetto: Allegro vivace
- IV. Presto vivace

RAVEL.....\*“La Valse,” Choreographic Poem

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## CHARLES MUNCH

---

CHARLES MUNCH, who was Music Director of the Boston Symphony Orchestra from 1949 through 1962, returns to Boston this week as guest conductor for the fifth consecutive season since his retirement. His present visit, which began with the concerts of last weekend, will include, in addition to tonight's program, the concerts of December 8, 9, 10, 13 and 15.

Dr. Munch's retirement as Music Director of this Orchestra has in no way resulted in his retirement as a conductor. In November, 1965, he led the French National Orchestra in a tour of Europe which included appearances in Rome, Florence, Milan, Berlin and Paris. During that season he also conducted the London Philharmonic in London, fulfilled a two-week engagement with the Los Angeles Philharmonic Orchestra, and conducted the orchestras of Dallas and Montreal.

Since his last visit to Boston in March, 1966, Dr. Munch has conducted again in Montreal, made a concert tour of Japan, and fulfilled several engagements in Europe and Israel. Last summer he conducted two concerts at the Ravinia Festival and three concerts at Robin Hood Dell.

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**"PELLÉAS ET MÉLISANDE," ORCHESTRAL SUITE, *Op.* 80**  
**TAKEN FROM THE STAGE MUSIC TO MAETERLINCK'S PLAY**  
**By GABRIEL FAURÉ**

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The Suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements); November 23, 1945 (Paul Paray conducting). Charles Munch performed the *Molto adagio* in memory of Ginette Neveu, November 18, 1949. The Suite was performed under the direction of Ernest Ansermet, December 14-15, 1951; under Charles Munch, March 6-7, 1959, November 18-19, 1960, and January 18-19, 1963.

The instruments required are 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, harp and strings.

**"PELLÉAS ET MÉLISANDE,"** with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens*, May 17, 1893).

The first of the four movements in Gabriel Fauré's suite is the prelude to the play. *Quasi adagio*, it develops two themes of lyric



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character, and suggests the forest scene to come with a soft horn call. The second movement, "*Fileuse*," is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternated with the violas. The "*Sicilienne*" was not originally intended for inclusion in the incidental music.

The Adagio is associated with the tragic closing scene where Mélisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

MELISANDE. Is it you, grandfather?

ARKEL. Yes, my child. What do you wish me to do?

MELISANDE. Is it true that winter is here?

ARKEL. Why do you ask?

MELISANDE. Because it is cold, and there are no more leaves.

ARKEL. Are you cold? Do you wish the windows shut?

MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; winter has begun?

ARKEL. Yes. You do not like winter?

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MELISANDE. Oh no. I am afraid of the cold. I dread the bitter cold.

ARKEL. Do you feel better?

MELISANDE. Yes; yes; I no longer have all those anxieties.

ARKEL. Do you wish to see your child?

MELISANDE. What child?

ARKEL. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEL. Here.

MELISANDE. It is strange—I cannot raise my arms to take her.

ARKEL. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

*(The room is gradually filled with the servants of the castle, who take their place silently along the walls and wait.)*

GOLAUD *(suddenly rising)*. What's this? What are all these women doing here?

THE PHYSICIAN. They are the servants.

ARKEL. Who called them?

THE PHYSICIAN. Not I.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

*(The servants do not answer.)*

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Sergeoussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not—?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against—

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault! It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud—but the sadness of all that one sees! Oh! oh! oh!

*(At this moment all the servants fall suddenly on their knees at the back of the room.)*

ARKEL *(turning)*. What is it?

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THE PHYSICIAN (*nearing the bed and examining the body*). They are right.

(*A long silence.*)

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly—All at once. She goes away without a word.

GOLAUD (*sobbing*). Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she was the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(*They go out in silence.*)

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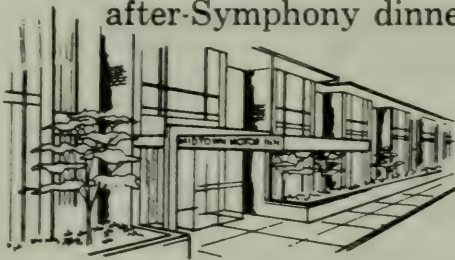


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ENTR'ACTE  
GABRIEL FAURÉ

IF A MAN lives to the threshold of eighty and labors sixty of his years in the musical vineyard; if he writes much — songs, chamber music, even an opera or two, and these works are duly performed and approved; if he holds honorable posts as organist in the churches of Paris, and heads the Conservatoire as its director for fifteen years; if he is made a member of the Institute, decorated by the *Legion d'Honneur*; if he is given a testimonial concert by government decree in the presence of officialdom, and is praised, with becoming phraseology, by the Prime Minister himself — then that man will be called an illustrious citizen who has served his art well and received his just reward. Many, probably most people, seeing that those things had happened to the venerable Gabriel Fauré, comforted themselves with the thought that a musician of integrity, industry and modesty had surely had what was coming to him. After all, this mild and deferential old gentleman, with his pretty salon pieces, was no Saint-Saëns, whose fame and music had penetrated to all corners of the earth; no Massenet or Gounod, whose works were enthroned, as if for immortality, at the Opéra. A politician at the Sorbonne, during the magnificent ceremony in his honor, was heard to murmur to his neighbor: "Gabriel Fauré — who is he?"

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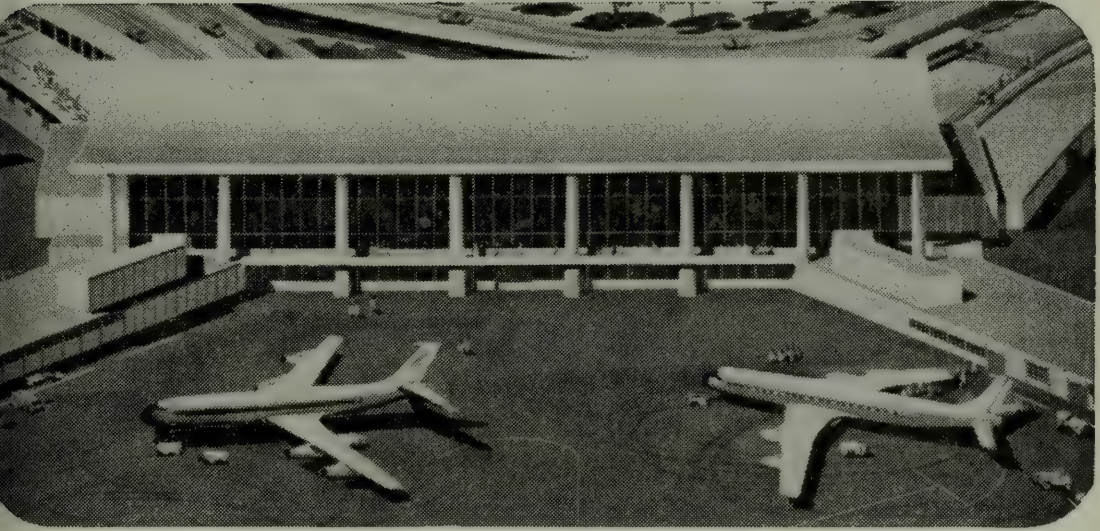
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So was Gabriel Fauré recognized in his time, officially fêted in his old age. The Republic could hardly have done more, and it is agreeable to add that the concert brought the composer a round sum of money when he much needed it. For the rest, he was undoubtedly touched at the national tribute to which the Sorbonne itself was given over, on June 21, 1922, impressed at beholding himself virtually canonized in his own presence. Perhaps the benign and unobtrusive composer was also a bit startled at the brilliant glare of universal attention which fell suddenly upon his snow-white head.

In truth, those who knew Fauré well must have seen something profoundly incongruous in all this. The special, fragile charm which was the essential quality of Fauré's music could not have been really known to more than a very few of these people. His nature was not the sort for public recognition, for it was not the sort for general apprehension. As has happened before, the external circumstances of a "successful" career fell far short of telling the whole story. That story received its juster valuation by a few musicians shortly before his death, by many musicians afterwards.

Fauré has had his posthumous deification by those who pass judgment upon ultimate musical values. This more careful evaluation was

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*Tat Saunders*

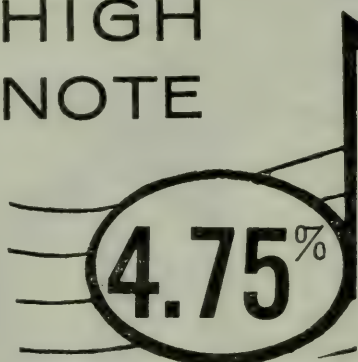
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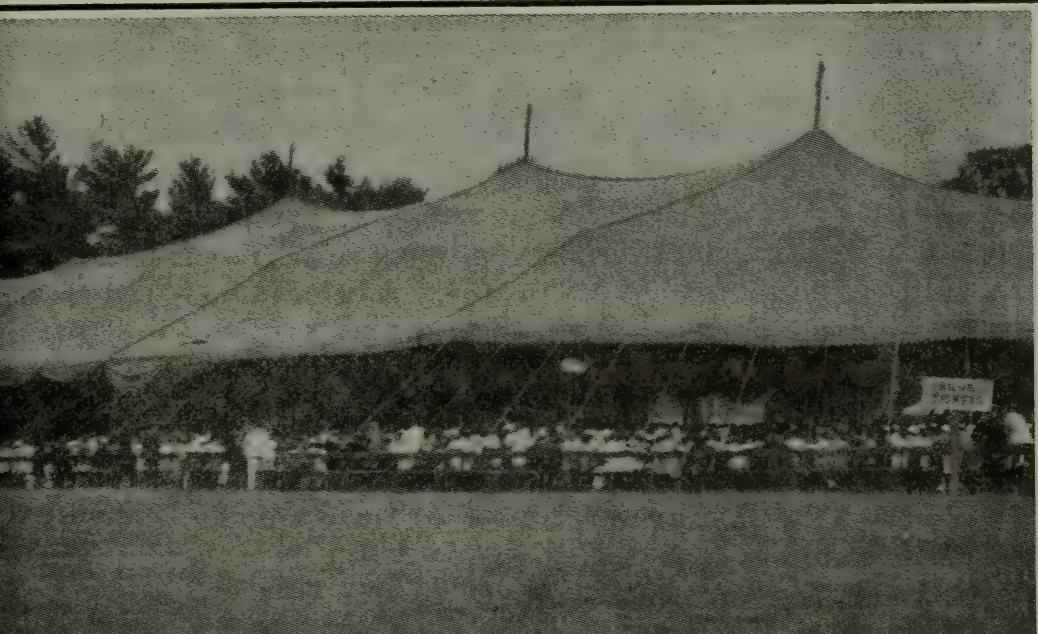
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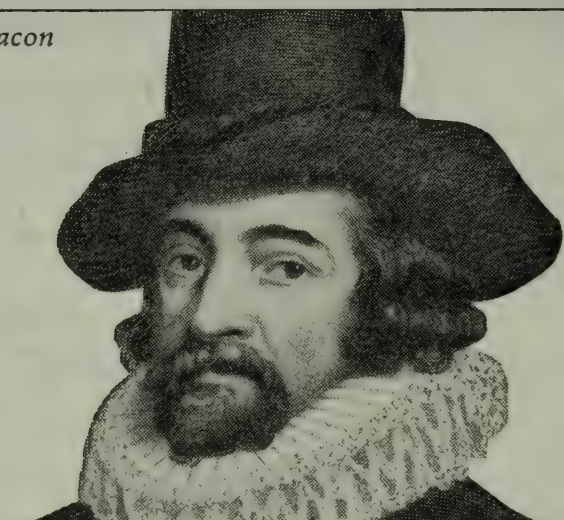


bound to come slowly, if only on account of the fact that the composer had never in his life done anything to attract more than the very casual attention which most music receives. He had never put forward any bold innovation such as engages public interest by inducing the clash of lance upon lance. Nor had he courted enormous popular favor by over-ripe tunes in the manner of his immediate masters. A composer who mildly accepts a heritage of sweet euphony in common chords and habitual melodic contours, and turns this familiar matter to his own delicate uses, will be ignored by the multitude hardly less than by the connoisseurs, who will note the bland and unprovocative exterior and turn away without bothering to inquire more closely.

There were even those among his colleagues who had for years looked upon him as no more than an agreeable and talented companion who occasionally wrote pretty little things. When this pleasant musician

*Francis Bacon*

**study**



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showed no disposition at fifty to settle back into an easy routine, but continued to refine and improve upon his creative work, there came a more considered scrutiny of his music piece by piece, a dawning perception at last of the elusive values beneath its seeming suave and featureless surface. This appreciation grew by gradual stages, from year to year; so likewise did Fauré's own inner mastery. And as the fulsome tides of romanticism began to recede, that light aroma of his music, compounded of symmetry, reticence, and delicate feeling came to be more clearly perceived. "A classicist," Paul Landormy has called him, "but a classicist of the French type, more closely related to Couperin and Rameau than to Mozart or Beethoven, of live and delicate sensibility, capable of all the subtleties, of all the fine shades of emotion. His language, always moderated, is like wellbred discourse. He never raises his voice too high. He works in quiet colors. He is most discreet. He leaves much to be inferred. And his reserve is sometimes quite as eloquent as louder outbursts."

The growth of Fauré's music in the general estimation progressed rapidly enough after his death — within the borders of France. Eulogies by French writers have been without number. But most have noted a special quality in his music which seems to bar it to the non-French understanding. "To speak of Fauré," wrote M. Landormy, "is to speak, in a way, of what is most intimate and most secret in the genius of France." And Emile Vuillermoz has probed this phenomenon of national limitations more deeply: "It is difficult to speak not only of the 'Requiem' but of all Fauré's works to listeners not born on French soil. This music has such a special accent and buries its roots so deeply in French ground that it is almost incomprehensible when it leaves the frontiers." But Fauré's champions are not quite exclusively French.

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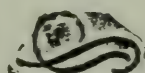
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Aaron Copland wrote, even while the composer still lived: "It is time to give Fauré his rightful place in contemporary music. France has already done so, and sooner or later other nations, we believe, will do likewise." M. D. Calvocoressi, that most perspicuous of musical observers in England, noted and echoed Mr. Copland's hopes. He wrote (in the *Musical Times*, December, 1924) after Fauré's death: "One vainly wonders why Fauré's music, with its perfect Atticism and far-reaching originality should have remained neglected or underrated outside France. It is precisely the kind of music that would be expected to attract and retain the attention of all cultured and sensitive music-lovers. Let us hope that very soon the truth of Mr. Copland's statement, that 'it is time to give Fauré his rightful place in contemporary music,' will be universally acknowledged and acted upon."

Optimism of this sort has been known to find its reward in fulfillment — provided the believer has a reserve fund of patience at least equal to his faith. Many years have passed since the words of Copland were written, and many since Nadia Boulanger wrote her illuminating appraisal of the "Requiem," quoted in this publication. The prediction of Fauré's apostles for a more universal acceptance of his music may yet some day come true.

J. N. B.

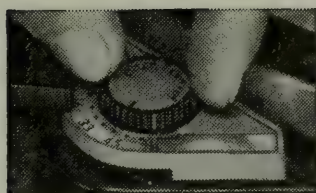




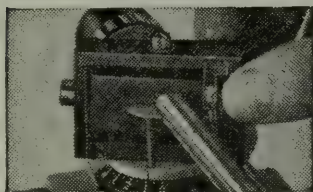
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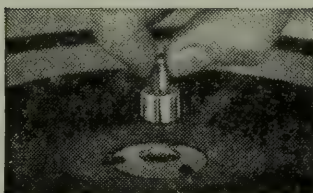
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By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

AT THE end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor*, May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato*, *pp*, with a viola figure and a premonition in the violins of things to come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.



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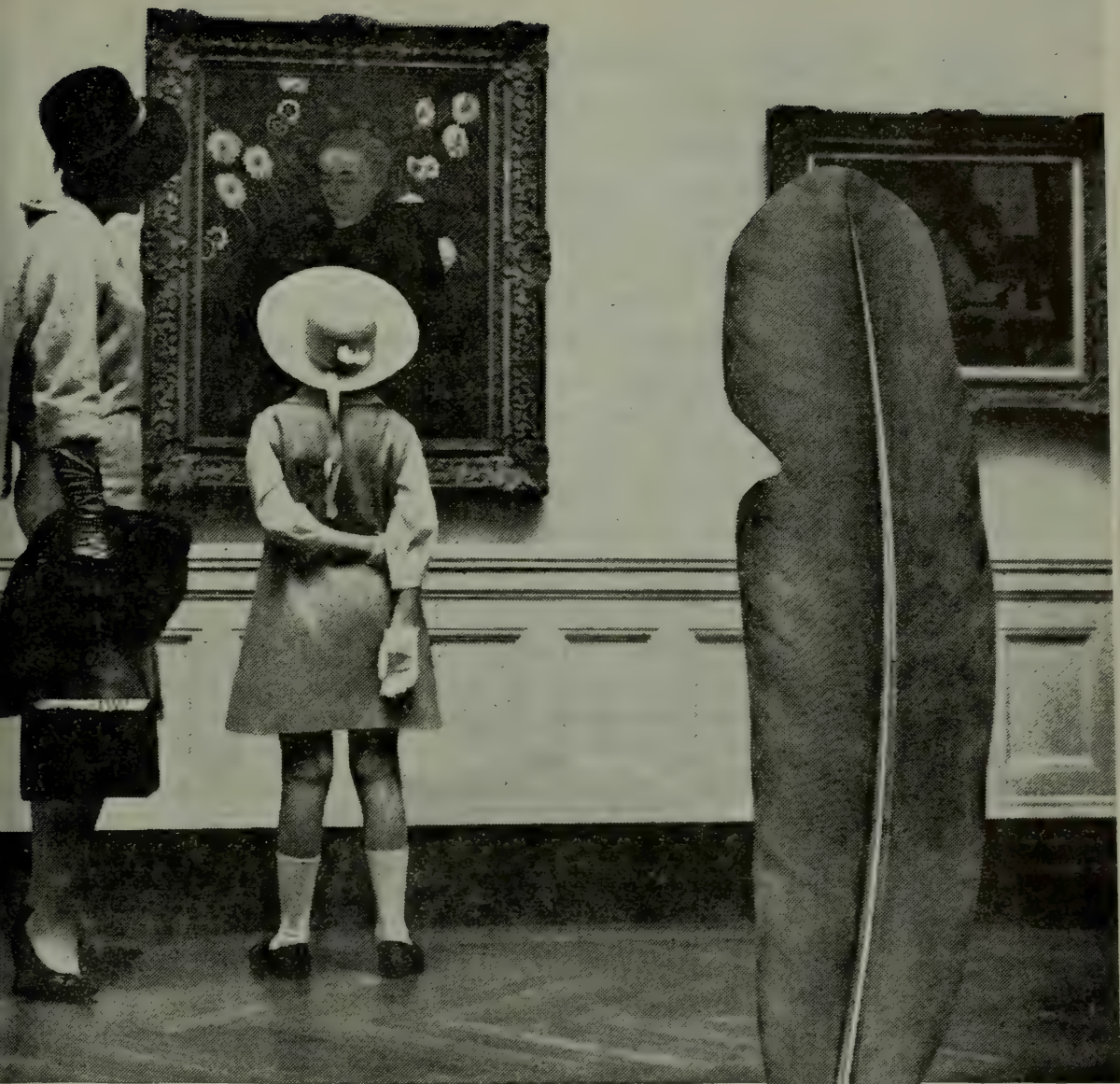
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The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.



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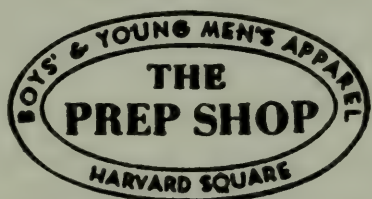
## HONEGGER, THE FRENCH SYMPHONIST

TO CALL Honegger a "middle of the road" composer is to give him a due and a considerable stature. He was never an extremist, never an invertebrate colorist nor a rigid classicist. Alert to the musical trends about him, which in Paris particularly were intensely stimulating, he never became overly indebted to any composer, any school. He was always an independent artist, increasingly strong in inward resource and conviction. Every great composer has had a ready ear for usable technical material in developing his own métier. If eclecticism means further reliance upon others than readiness to profit by the musical thinking of his era, then Honegger was no eclectic.

Most of the "tendencies" which Honegger incorporated into his music were gathered in Paris where the composer spent the greater part of his life and made his closest musical friendships. His biographers have made much of his Swiss origins to account for his ultimate preference for classical form, so giving him the "Teutonic" label. It is true that he lived in Zürich until he was nineteen (it was incidental to the subject that he was born in Le Havre), but it is also true

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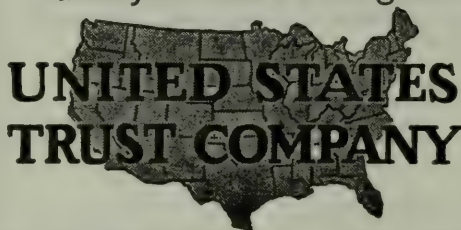
that his principal musical growth was in France, that although he was often in Geneva or Zürich through the years, France at length won his interests, his affections and loyalties, and claimed him, not without reason.

The extent of inborn national characteristics in an artist is more open to literary theorizing than to factual proof. The Flemish strain in Beethoven's blood heritage has been propounded at book length; how Belgian was the music of Franck, how Italian the music of Boïto or Busoni? These cases, like the case of Honegger, seem to indicate that a composer reflects his surroundings more than is sometimes supposed. The composer who stays at home, studies and composes among his own people, may likewise reflect his surroundings rather than full inherited racial characteristics.

Honegger was subjected at his most impressionable age to a musical milieu in an exciting state of flux, adventurous, young, enterprising. Even before he was numbered among the "*Nouveaux jeunes*," he was engrossed in technical instruction at the Conservatoire under Gédalge and Widor. As would have been expected, he was not the rebellious

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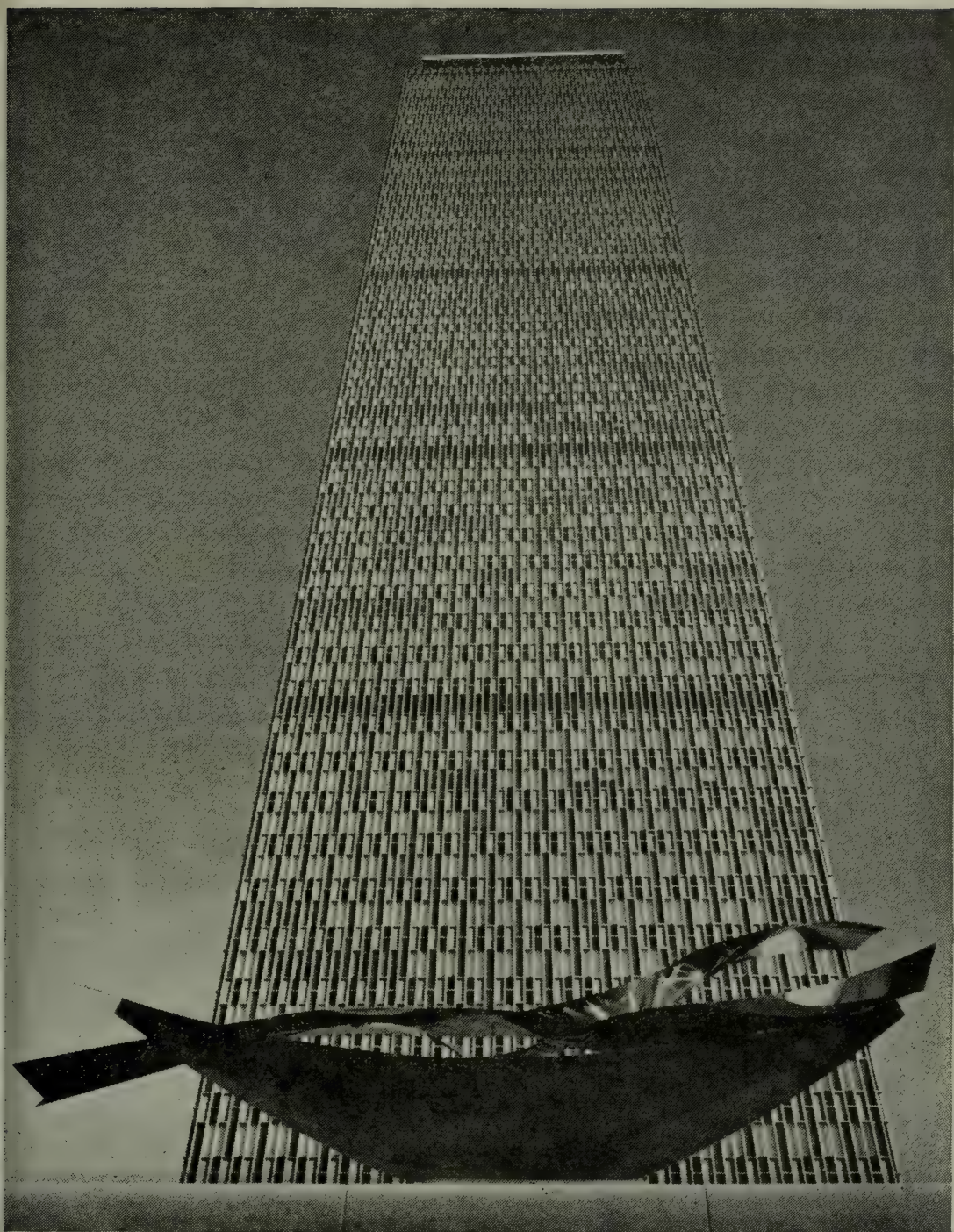
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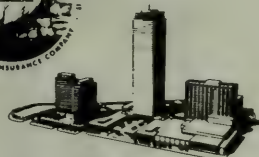


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sort of student. He was eager for advice when he submitted his first attempts at composition to the beneficent eye of d'Indy. Soon the young man became very much at home in these surroundings. He was momentarily touched by the impressionism of Debussy which his colleagues of the *avant garde* were trying to talk down as outdated. It was in 1919 that he read in *Comoedia* an article in which Henri Collet announced the existence of a new "*Groupe des six*," so named by himself, a sort of French version of the Russian "Mighty Five." They were Milhaud, Poulenc, Durey, Auric, Mlle. Tailleferre, and Honegger. These six were really no more than chance companions who could line up pretty well in disputation at a café table, but who were by no means solemnly dedicated to a single creed. They made the most of a windfall of newspaper publicity which lifted them from the obscurity of students to press attention. When Satie became their focal point and esthetic liberator, Honegger loved and respected that mentor of youth, but could not have followed him beyond a certain point. Constitutionally serious, he could not go to the extremity of picking up crumbs of musical insouciance in the music halls. He was the first to go his own way, and also the first to hit upon a popular success.



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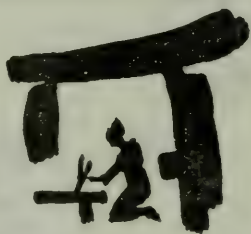
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He accepted an order for a "Symphonic Psalm," *Le Roi David*, to a text of René Morax, and in 1921 suddenly found that he had become a widely acclaimed oratorio composer. This defection from the strict line of esthetic chastity was inevitably disapproved by the others. He was accused by his colleagues of capitulation to vulgar taste. It was not so, as his subsequent development has proved. He simply took advantage of an opportunity which opened up his genuine inclinations. The biblical subject appealed to his religious nature, and also the chance for vivid dramatization—strong tonal impacts by large performing forces. *Horace Victorieux* which shortly followed, showed that he had not sold his soul to the conservatives. "The rear guard," wrote Roland Mannel (*Nos Musiciens*, 1925), "were embarrassing the composer of *King David* with welcoming smiles while the advance guard, disgusted, were ready to bestow upon him the contemptuous label of 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat undisturbed in his study, smoking his pipe."

Honegger continued to "smoke his pipe," unperturbed, going his own way. *Pacific 2-3-1* (1924) attracted general attention as a novel venture in descriptive music. It had so happened that the composer had matched his liking for locomotives with the mode for "machine" music, and found in the two an opportunity to indulge the exuberant

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outbursts of tonal power which appealed to him at the time. This exuberance later sobered down, but always remained a feature of his music.

In his later years, Honegger was increasingly serious and introspective, increasingly at home in symphonic writing. His early readiness to provide descriptive music for the ballet, the spoken stage or for films never quite left him until his last years when illness forced him to husband his energies. The record shows a dozen ballets, from 1920 to 1946, incidental music for twenty stage productions. He was not averse to film music, of which there is a still longer list over the same period (mostly French, never Hollywood). The results are considerably above the sort of complaisance usually found in the contributors to this department of the art of music. Let no man judge a composer by his "practical" efforts so long as his more purely inspired ones remain untouched by the demon Expediency. Honegger's delineative music found broad and imposing expression in his choral scores. *Jeanne d'Arc au bûcher* (1935) in itself proves that large forces and a deeply moving subject could draw from him the best he could give. This was unquestionably an act of faith on the part of the composer, who was plainly engrossed by Claudel's text. Nevertheless it was the symphonies that received his more direct, deeper, more personal sentiment.

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Thus, the five symphonies became the most outstanding works of his later years. As a symphonist of France he has stood pretty much alone. In pursuit of the form his sense of constructive balance, of thematic treatment, of contrapuntal manipulation has been more thorough-going than in the case of Milhaud or Roussel. The symphonies show an increasing sense of bitterness, an acidity which takes the form of dramatic dissonance. The dissonance of the First (written in 1930 for the fiftieth anniversary of this Orchestra) is still buoyant dissonance. The Second, written a decade later under the pall of the German occupation of France, moves from what might be called pessimism to an assertion of strength and final defiance. The Third (*Liturgique*) has too a sort of wartime pessimism, at last gently resolved. The Fourth is gay by contrast, built on folk airs of Basle. The Fifth is the most poignant, the most inward and deeply felt of his works. After the peak of tension in the slow movement, it gives a sense of inward peace, even of life assertion, as if the composer had found a confident optimism in acceptance. The Symphony recalls and confirms a line which René Chalupt once wrote about the earlier Honegger: "*Une sérénité toute goethienne, indice de sa bonne santé intellectuelle.*"

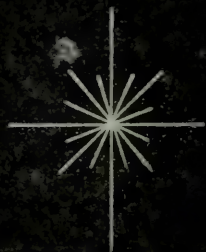
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By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;  
died in Vienna, November 19, 1828

Schubert wrote his Second Symphony between December, 1814, and March, 1815. Records do not reveal a public performance before it was played from the manuscript at the Crystal Palace Concerts in London on October 20, 1877 (a newspaper then stated that it was being "produced probably for the very first time since its birth"). The Symphony was performed in New York by the Philharmonic-Symphony Society under the direction of John Barbirolli, on November 22, 1936. It was performed at the Boston concerts of the Boston Symphony Orchestra December 22-23, 1944, Dimitri Mitropoulos conducting; December 16-17, 1949, Richard Burgin conducting; January 15-16, 1960, William Steinberg conducting.

The manuscript was published in 1884. The orchestration requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

WHEN this Symphony was performed by the New York Philharmonic-Symphony Society in 1936, Lawrence Gilman, conjecturing that this was probably the first performance in America, proposed a pointed question:

"Granted that the two most frequently played of Schubert's symphonies are masterpieces; that the public loves and delights to hear

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them; that there is always a new generation to encounter them, a new crop of concert-goers to whom they are a novel experience; granting all this, the question persists: Why need the other symphonies of Schubert — those that show revealingly the progress and ripening of his art, that are in themselves full of delightful and surprising things — why need they be left unplayed, gathering unmerited dust on the shelves of orchestral librarians?"

Boston is unfortunately not exempt from this reproach. The performance of Schubert's Second Symphony in 1944 was very likely the first in this city. There have been reassuring, if belated, answers to the above question in performances of this Symphony by other orchestras. The definitive answer, of course, lies in the music itself and what it may contain of youthful charm and traits prophetic of the two later and better-known symphonies of Schubert, the "Unfinished" and the great C major.

The introductory Largo opens with broad chords, gradually subsiding to pianissimo. The vivace discloses the principal subject which is to dominate the movement without cessation — a smooth-running figure in the violins which gives the whole its brilliant quality, its marked string accentuation. The movement is swift, adroit, extended in sheer exuberant resource. The Andante (in E-flat) is more docile,

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making no attempt to unseat the accepted ways of a century past. The theme could be called Haydnesque, naïve. There are five variations and a Coda. The Minuet (in C minor) shows renewed vigor, with a contrasting quiet trio in the major, where the oboe has the melody and the clarinet takes it in imitation. The finale, a true presto vivace, rides its full course on a reiterated rhythm, at first subdued, gathering thrust and impact. Albert Roussel once wrote of this finale, "To my mind the final presto contains the most interesting passages of the whole Symphony. The first bar of the opening theme of this presto afterward gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the 'Erlkönig.' It is also noteworthy that the second theme of this movement, in E-flat, is repeated at the end of G minor. So we see that Schubert in his early works makes a habit of departing from classical traditions."

Roussel's reference to the "Erlkönig" is a reminder that the Schubert who composed this Symphony, even though still at the threshold of symphonic possibilities, was no novice in other forms. By the

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year 1815, the year of this Symphony, Schubert, aged eighteen, had composed 182 songs which have been published, and many more which have not. They include such little masterpieces as "*Gretchen am Spinnrade*" (October 19, 1814), and, in 1815, "*Der Erlkönig*," "*Heidenröslein*," "*Rastlose, Liebe*," "*Sehnsucht*," "*An die Frühling*," "*Wanderers Nachtlied*." He was already very definitely a matured artist — to quote Gilman, "a lyric and musico-dramatic genius, by the grace of God." Schubert wrote his first six symphonies between 1813 and 1818, the "Unfinished" in 1822, and the great C major in 1828.\* That the first six were closer to eighteenth-century symphonic patterns than the two famous posthumous ones, less free in their scope, cannot with any certainty be laid to limitations in the composer's imagination or skill at the time, which he demonstrated by a vast quantity of music

\* The First (in D major) was written in 1813, the Second (in B-flat) and Third (in D major) in 1815, the Fourth, "Tragic" (in C minor), in 1816, the Fifth (in B-flat, without trumpets and drums) in 1816, and the Sixth (in C major) in 1818. There was also, between the last two, the E major Symphony, which, left in sketch form, has been filled out and performed. The so-called "Gastein" Symphony of 1825 remains apocryphal, and according to recent conjecture may have been an early sketch for the great C major.

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in all forms. It should rather be laid to the very limited orchestras which were on hand to perform them.

Sometimes Schubert composed purely for his own pleasure, without prospect of performance, sometimes for specific performance by players strictly amateur. Their limitations did not necessarily clip his wings. He could accommodate an occasion with a trivial march or galop, illuminate another with a chamber work of the purest beauty. The first of the symphonies, and probably the second, were written for the very amateurish student orchestra of the *Konvikt*, the state-subsidized school which Schubert attended as a choir boy of the Imperial *Kapell*. He had left the school when he wrote these symphonies, but he still played viola in the evening "practice" concerts at the *Konvikt*. It was about this time that the "Society of Amateurs" (*Dilettanten Gesellschaft*) began to grow from a small gathering of friends into an assemblage which could call itself an orchestra. It was a typical product of home music-making in Biedermeyer Vienna and sprang from the quartet parties at the Schubert house, where Schubert's father played the violoncello, his brothers the violins, while Franz sat in as viola and provided quartets where needed. Musical friends added their talents;

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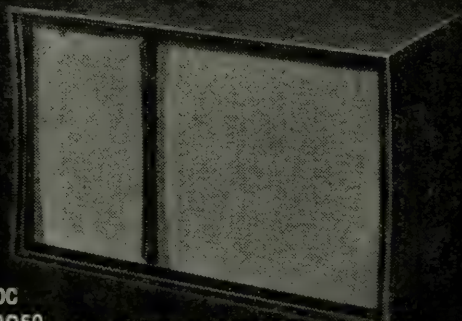
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a double quartet led them to attempt small symphonies, slightly edited. Wind players were no doubt found, as the orchestration of these early symphonies of Schubert would suggest. Indeed, the orchestra expanded until the meetings had to be transferred to the larger rooms of a more prosperous friend. At length, in 1818, it required, to hold them all, the new house "*Am Gundelhof*" in Schottenhof, purchased by the retired player Otto Hatwig. Their programs were ambitious, their playing no doubt spotty. Symphonies of Mozart and Haydn and the first two of Beethoven were tried out, not to speak of various contemporaries now forgotten. Schubert, ready to oblige at all times, wrote his two Overtures in the Italian Style for them and as many symphonies, probably, as they could get around to playing. This zealous musical activity, carried on privately for the enjoyment of the performers—an audience being quite inessential—was typical of the general appetite for music which abundantly surrounded Schubert and stimulated his musical growth. He sang in the Emperor's choir, he played leading violin in the *Konvikt* orchestra and kept up that connection after leaving. He was ready, as pianist, for any occasion, would take over the organ if need be, or take the viola in a case of shortage. He wrote cantatas which promptly found groups to perform them; masses and ritual music when his parish church at Lichtenthal had use for them, which was often. Poets were plentiful as buttercups in that florid era. Schubert made fast friends among them and was so provided with verses, which he set forthwith to music, together with the poetry of accepted fame. Small and great, every poem he could lay his hands on was at once transformed into music. Long ones became cantatas, interminable ballads became interminable scores. Notes went upon paper unceasingly in those years. The supply of paper might

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give out — his purse was always light — but the source of melody never. Any text would do. As Schumann once said, he could have set a “placard” to music. As in Mozart’s case, Schubert could be inspired by a worthy text or he could lift a mediocre one to his own plane.

When he could appear with a new group of songs under his arm, there was likely to be a singer at hand to try them out. If not, he would sing them himself. In the year 1815 he wrote several operas entire, without any immediate hope of performance. Meanwhile he submitted compositions to his teacher Salieri, the respected royal *Kapellmeister*, chafing at his imposed Italianisms and loving him still. In addition to all this, since it brought him no cash whatever, he taught the elementary grade in his father’s school. This was a heavy and tiresome task, for although most of the Schuberts subsisted by teaching, Franz never took kindly to the traditional profession of his family. How he managed between classes and the correction of scrawled exercises to compose such a vast quantity of quartet, piano, choral, orchestral, operatic music, and above all songs by the hundreds, was the subject of perpetual astonishment by his friends about him.

None of this music brought him at this time a single penny in return. There was as yet no remote thought of publication. He was quite careless of his manuscripts once they had been tried out. Some of his friends were astute enough to make copies and keep them. Others saved original manuscripts, and it was by their care that the bulk of his music, for many years almost totally disregarded, was saved and survived in publication. Sir George Grove, whose crusading enthusiasm keeps him, these many years later, a foremost Schubertian, wrote: “The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was best — and then to die.”

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“*LA VALSE*,” CHOROEGRAPHIC POEM

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

---

It was in 1920 that Ravel completed “*La Valse*.” The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performances: January 18–19, 1963, Charles Munch conducting.

The score requires: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

R AVEL was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France*:

“It is not subtle — what I am undertaking at the moment. It is a *Grand Valse*, a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic.”

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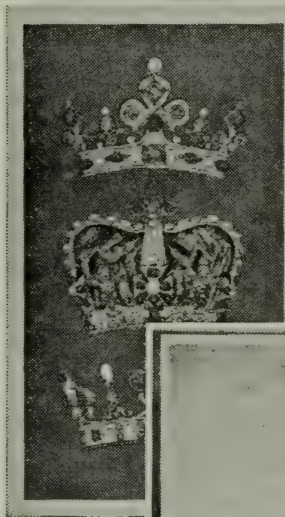
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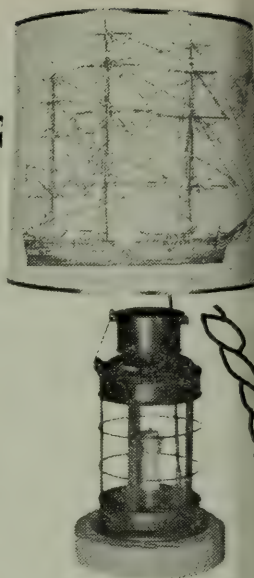
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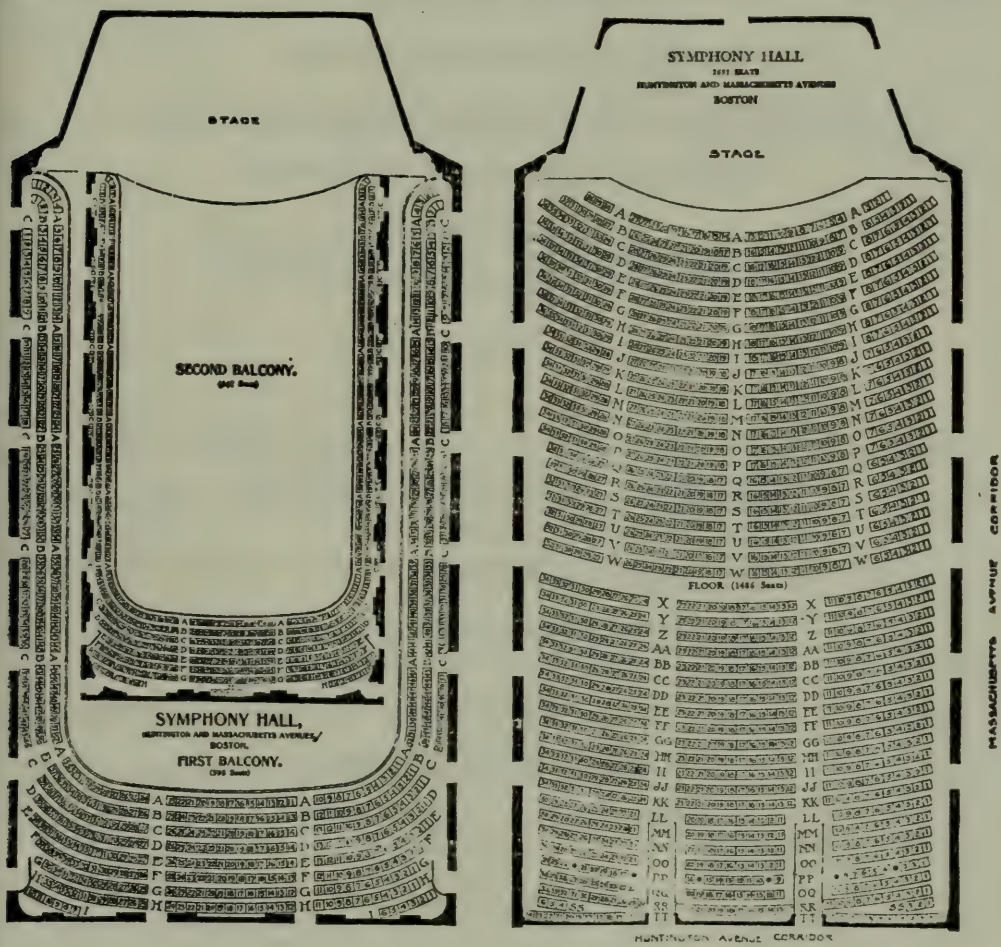
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since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé*, which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his "*Poème chorégraphique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker







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described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

## Subscribers' Exhibition

---

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra will take place from December 13 through January 3.

Paintings should be delivered to Symphony Hall on Thursday, December 8 and Friday, December 9. Application blanks may be obtained at the Friends' Office, or in the evenings at the Box Office. Applications must be submitted before Friday, December 9.





# *Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

---

Tuesday Evenings (Series A) at 8:30

The remaining concerts in this series will be as follows:

DECEMBER 27

ERICH LEINSDORF, *Conductor*

BURTON FINE, *Viola*

JANUARY 17

RAFAEL KUBELIK, *Conductor*

FEBRUARY 7

COLIN DAVIS, *Conductor*

FEBRUARY 21

ERICH LEINSDORF, *Conductor*

JOSEPH SILVERSTEIN, *Violin*

MARCH 28

ERICH LEINSDORF, *Conductor*

EVELYNE CROCHET, *Piano*

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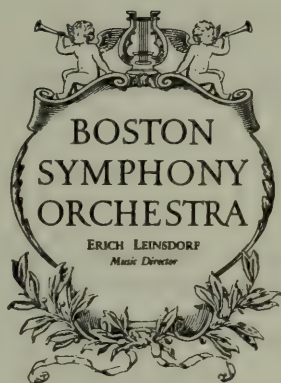
Many members of this audience will recall with pleasure the afternoon of November 7th, when they were honored for the particular distinction of being "Silver Anniversary Friends" of the Boston Symphony Orchestra. Although only ladies were invited, it was remembered that many shared the distinction with their husbands.

The guests were greeted at the Isabella Stewart Gardner Museum by many smiling hostesses from the Council of Friends. In the magnificent setting of the Tapestry Room the music of the Boston Symphony Chamber Players, performed for their pleasure alone, engendered a warm bond among this special group of ladies. Mr. Leinsdorf and Mr. Cabot addressed them. A high point emerged when Mr. Cabot announced the names of six ladies who have attended the Orchestra concerts since the time of Henschel, and three were present to acknowledge the proud applause. After a reception and champagne tea in the Dutch Room the guests received a commemorative gift as they departed: a recording by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

As Mr. Cabot said that afternoon, "The example set by you, our guests, leads all of us—conductors, players and management—to look forward with confidence to the next twenty-five years."

---

THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA



## NOTICE TO BOSTON SYMPHONY ORCHESTRA SUBSCRIBERS

In the eighty-six years of the Boston Symphony Orchestra there have been only a handful of occasions when the Orchestra has been forced to postpone a concert by inclement weather or such occurrences as the November 1965 power failure. The day has passed, however, when the majority of the Orchestra's many subscribers and its players live within easy reach of Symphony Hall—a large number travel many miles, usually by car, to the concerts and the system of traffic is easily upset by heavy storms. When there is a storm, the Symphony Hall switchboard is swamped with calls concerning the possibility of a postponement.

To make it easier for our subscribers to learn what is afoot, the Orchestra has arranged with several radio stations to broadcast any notice of a change in concert schedule.

In the future, if you have any doubt about a concert's being held, please tune to one of the following radio stations rather than call Symphony Hall. These stations have agreed to carry an announcement as soon as a decision has been made.

WBZ	1030 kc.
WCRB	1330 kc. AM; 102.5 mc. FM
WEEI	590 kc. AM; 103.3 mc. FM
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ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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Roland Tapley  
Roger Shermont  
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Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

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William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrtón Pinto  
Annon Levy  
Laszlo Nagy  
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Victor Manusevitch  
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Ronald Knudsen  
Max Hobart  
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Vincent Mauricci  
Earl Hedberg  
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Mischa Nieland  
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Hugh Matheny

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Pasquale Cardillo  
Peter Hadcock  
*E♭ Clarinet*

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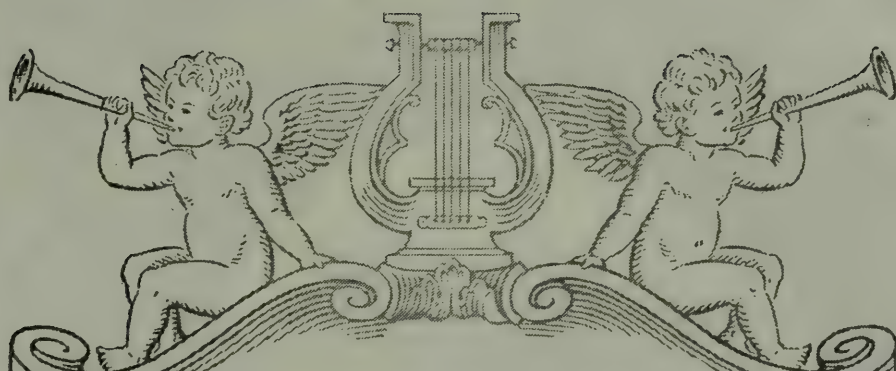
— *Erich Leinsdorf*



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CONCERT BULLETIN

OF THE

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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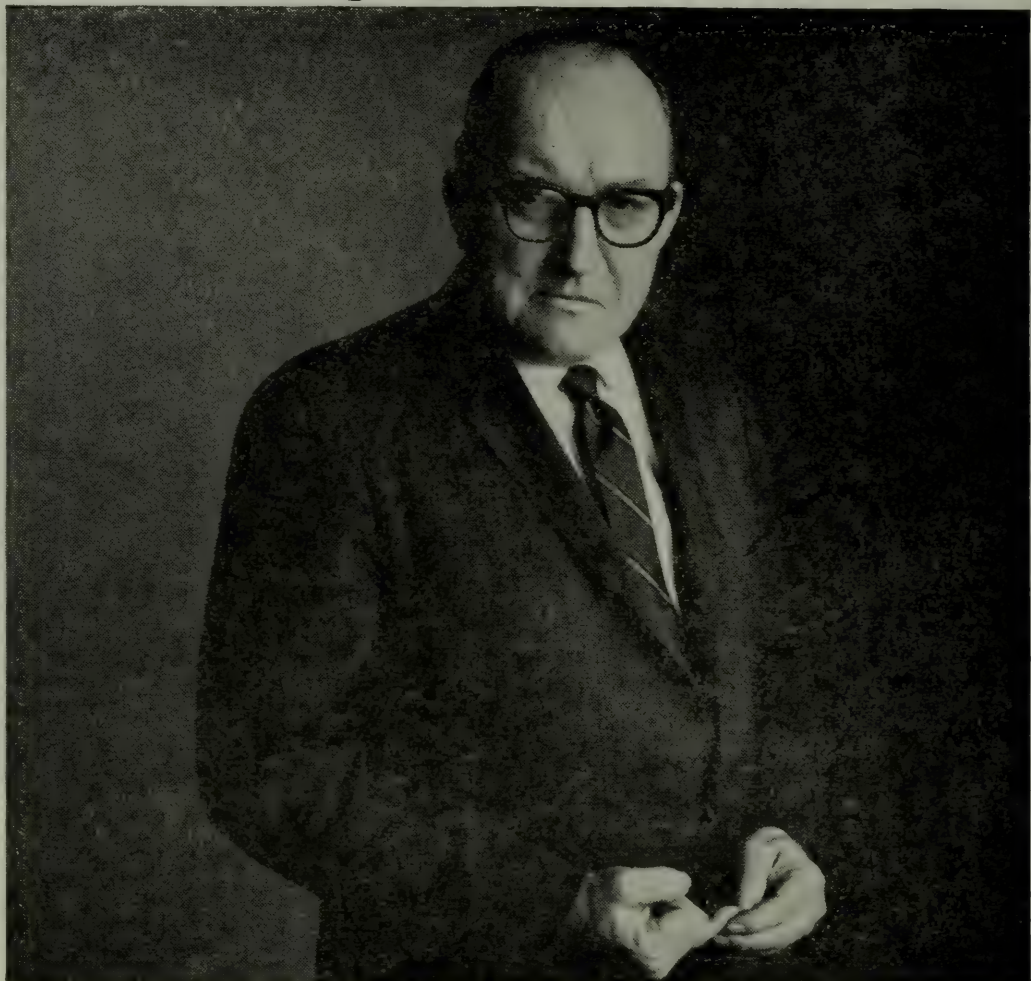
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## Second Program

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THURSDAY EVENING, DECEMBER 8, at 8:30 o'clock

---

CHARLES MUNCH, *Guest Conductor*

MAURÉ..... "Pelléas et Mélisande," Suite from the Incidental  
Music to Maeterlinck's Tragedy, *Op. 80*

- I. Prelude: Quasi adagio
- II. "Fileuse": Andantino quasi allegretto
- III. Sicilienne: Allegretto molto moderato
- IV. "The Death of Mélisande"; Molto adagio

MAHLER..... Symphony No. 2, for String Orchestra

- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

### INTERMISSION

MAHLER..... Symphony No. 2, in B-flat major

- I. Largo; Allegro vivace
- II. Andante
- III. Menuetto: Allegro vivace
- IV. Presto vivace

MAHLER..... \* "La Valse," Choreographic Poem

---

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The remaining concert in this series will be given in Symphony Hall  
on Thursday Evening, March 9, 1967, Thomas Schippers, conductor.

---



## CHARLES MUNCH

---

**C**HARLES MUNCH, who was Music Director of the Boston Symphony Orchestra from 1949 through 1962, returns to Boston this week as guest conductor for the fifth consecutive season since his retirement. His present visit, which began with the concerts of last weekend, will include, in addition to tonight's program, the concerts of December 9, 10, 13 and 15.

Dr. Munch's retirement as Music Director of this Orchestra has in no way resulted in his retirement as a conductor. In November, 1965, he led the French National Orchestra in a tour of Europe which included appearances in Rome, Florence, Milan, Berlin and Paris. During that season he also conducted the London Philharmonic in London, fulfilled a two-week engagement with the Los Angeles Philharmonic Orchestra, and conducted the orchestras of Dallas and Montreal.

Since his last visit to Boston in March, 1966, Dr. Munch has conducted again in Montreal, made a concert tour of Japan, and fulfilled several engagements in Europe and Israel. Last summer he conducted two concerts at the Ravinia Festival and three concerts at Robin Hood Dell.

---

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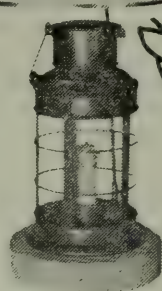
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"PELLÉAS ET MÉLISANDE," ORCHESTRAL SUITE, *Op.* 80  
TAKEN FROM THE STAGE MUSIC TO MAETERLINCK'S PLAY

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

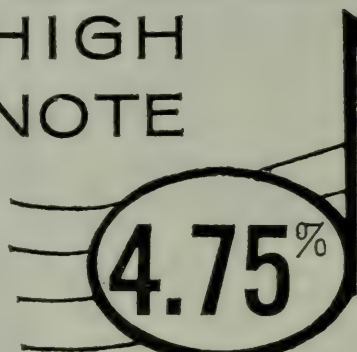
Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell company, April 12, 1902. The Suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements); November 23, 1945 (Paul Paray conducting). Charles Munch performed the *Molto adagio* in memory of Ginette Neveu, November 18, 1949. The Suite was performed under the direction of Ernest Ansermet, December 14-15, 1951; under Charles Munch, March 6-7, 1959, November 18-19, 1960, and January 18-19, 1963.

The instruments required are 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, harp and strings.

"*PELLÉAS ET MÉLISANDE*," with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens*, May 17, 1893).

The first of the four movements in Gabriel Fauré's suite is the prelude to the play. *Quasi adagio*, it develops two themes of lyrical character, and suggests the forest scene to come with a soft horn call. The second movement, "*Fileuse*," is an *entr'acte* in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternate with the violas. The "*Sicilienne*" was not originally intended for inclusion in the incidental music.

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The Adagio is associated with the tragic closing scene where Mélisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

MELISANDE. Is it you, grandfather?

ARKEI. Yes, my child. What do you wish me to do?

MELISANDE. Is it true that winter is here?

ARKEI. Why do you ask?

MELISANDE. Because it is cold, and there are no more leaves.

ARKEI. Are you cold? Do you wish the windows shut?

MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; so winter has begun?

ARKEI. Yes. You do not like winter?

MELISANDE. Oh no. I am afraid of the cold. I dread the bitter cold.

ARKEI. Do you feel better?

MELISANDE. Yes; yes; I no longer have all those anxieties.

ARKEI. Do you wish to see your child?

MELISANDE. What child?

ARKEI. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEI. Here.

MELISANDE. It is strange—I cannot raise my arms to take her.

ARKEI. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

*(The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.)*

GOLAUD *(suddenly rising)*. What's this? What are all these women doing here?

THE PHYSICIAN. They are the servants.

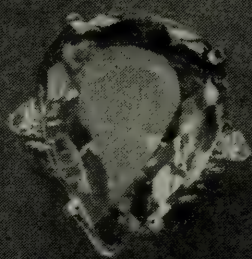
ARKEI. Who called them?

THE PHYSICIAN. Not I.

actual size

## Parenti Sisters

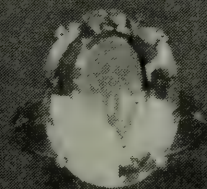
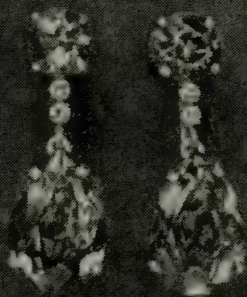
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GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

*(The servants do not answer.)*

ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not—?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against—

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault! It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud—but the sadness of all that one sees! Oh! oh! oh!

*(At this moment all the servants fall suddenly on their knees at the back of the room.)*

ARKEL *(turning)*. What is it?

THE PHYSICIAN *(nearing the bed and examining the body)*. They are right.

*(A long silence.)*

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly—All at once. She goes away without a word.

GOLAUD *(sobbing)*. Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she was the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

*(They go out in silence.)*

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# SYMPHONY FOR STRING ORCHESTRA

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

AT THE end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor*, May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato*, *pp*, with a viola figure and a premonition in the violins of things to come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement or development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *f*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duplè rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

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## SYMPHONY No. 2 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;  
died in Vienna, November 19, 1828

Schubert wrote his Second Symphony between December, 1814, and March, 1815. Records do not reveal a public performance before it was played from the manuscript at the Crystal Palace Concerts in London on October 20, 1877 (a newspaper then stated that it was being "produced probably for the very first time since its birth"). The Symphony was performed in New York by the Philharmonic-Symphony Society under the direction of John Barbirolli, on November 22, 1936. It was performed at the Boston concerts of the Boston Symphony Orchestra December 22-23, 1944, Dimitri Mitropoulos conducting; December 16-17, 1949, Richard Burgin conducting; January 15-16, 1960, William Steinberg conducting.

The manuscript was published in 1884. The orchestration requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

WHEN this Symphony was performed by the New York Philharmonic-Symphony Society in 1936, Lawrence Gilman, conjecturing that this was probably the first performance in America, proposed a pointed question:

"Granted that the two most frequently played of Schubert's symphonies are masterpieces; that the public loves and delights to hear them; that there is always a new generation to encounter them, a new crop of concert-goers to whom they are a novel experience; granting all this, the question persists: Why need the other symphonies of Schubert — those that show revealingly the progress and ripening of his art, that are in themselves full of delightful and surprising things — why need they be left unplayed, gathering unmerited dust on the shelves of orchestral librarians?"

Boston is unfortunately not exempt from this reproach. The performance of Schubert's Second Symphony in 1944 was very likely the

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first in this city. There have been reassuring, if belated, answers to the above question in performances of this Symphony by other orchestras. The definitive answer, of course, lies in the music itself and what it may contain of youthful charm and traits prophetic of the two later and better-known symphonies of Schubert, the "Unfinished" and the great C major.

The introductory Largo opens with broad chords, gradually subsiding to pianissimo. The vivace discloses the principal subject which is to dominate the movement without cessation — a smooth-running figure in the violins which gives the whole its brilliant quality, its marked string accentuation. The movement is swift, adroit, extended in sheer exuberant resource. The Andante (in E-flat) is more docile, making no attempt to unseat the accepted ways of a century past. The theme could be called Haydnesque, naïve. There are five variations and a Coda. The Minuet (in C minor) shows renewed vigor, with a contrasting quiet trio in the major, where the oboe has the melody and the clarinet takes it in imitation. The finale, a true presto vivace, rides its full course on a reiterated rhythm, at first subdued, gathering thrust and impact. Albert Roussel once wrote of this finale, "To my mind the final presto contains the most interesting passages of the whole Symphony. The first bar of the opening theme of this presto afterward gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the *'Erlkönig.'*" It is also noteworthy that the second theme of this movement, in E-flat, is repeated at the end of G minor. So we see that Schubert in his early works makes a habit of departing from classical traditions."

Roussel's reference to the *"Erlkönig"* is a reminder that the Schubert who composed this Symphony, even though still at the threshold of symphonic possibilities, was no novice in other forms. By the year 1815, the year of this Symphony, Schubert, aged eighteen, had composed 182 songs which have been published, and many more which have not. They include such little masterpieces as *"Gretchen am Spinnrade"* (October 19, 1814), and, in 1815, *"Der Erlkönig,"* *"Heidenröslein,"* *"Rastlose Liebe,"* *"Sehnsucht,"* *"An die Frühling,"* *"Wanderers Nachtlied."* He was already very definitely a matured artist — to quote Gilman, "a lyric and musico-dramatic genius, by the grace of God." Schubert wrote his first six symphonies between 1813 and 1818, the "Unfinished" in 1822, and the great C major in 1828.\* That the first six were closer to eighteenth-century symphonic patterns

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\* The First (in D major) was written in 1813, the Second (in B-flat) and Third (in D major) in 1815, the Fourth, "Tragic" (in C minor), in 1816, the Fifth (in B-flat, without trumpets and drums) in 1816, and the Sixth (in C major) in 1818.

There was also, between the last two, the E major Symphony, which, left in sketch form, has been filled out and performed. The so-called "Gastein" Symphony of 1825 remains apocryphal, and according to recent conjecture may have been an early sketch for the great C major.



*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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than the two famous posthumous ones, less free in their scope, cannot with any certainty be laid to limitations in the composer's imagination or skill at the time, which he demonstrated by a vast quantity of music in all forms. It should rather be laid to the very limited orchestras which were on hand to perform them.

Sometimes Schubert composed purely for his own pleasure, without prospect of performance, sometimes for specific performance by players strictly amateur. Their limitations did not necessarily clip his wings. He could accommodate an occasion with a trivial march or galop, illuminate another with a chamber work of the purest beauty. The first of the symphonies, and probably the second, were written for the very amateurish student orchestra of the *Konvikt*, the state-subsidized school which Schubert attended as a choir boy of the Imperial *Kapell*. He had left the school when he wrote these symphonies, but he still played viola in the evening "practice" concerts at the *Konvikt*. It was about this time that the "Society of Amateurs" (*Dilettanten Gesellschaft*) began to grow from a small gathering of friends into an assemblage which could call itself an orchestra. It was a typical product of home music-making in Biedermeyer Vienna and sprang from the quartet parties at the Schubert house, where Schubert's father played the violoncello, his brothers the violins, while Franz sat in as viola and provided quartets where needed. Musical friends added their talents; a double quartet led them to attempt small symphonies, slightly edited. Wind players were no doubt found, as the orchestration of these early symphonies of Schubert would suggest. Indeed, the orchestra expanded until the meetings had to be transferred to the larger rooms of a more prosperous friend. At length, in 1818, it required, to hold them all, the new house "*Am Gundelhof*" in Schottenhof, purchased by the retired player Otto Hatwig. Their programs were ambitious, their playing no doubt spotty. Symphonies of Mozart and Haydn and the first two of Beethoven were tried out, not to speak of various contemporaries now forgotten. Schubert, ready to oblige at all times, wrote his two Overtures in the Italian Style for them and as many symphonies, probably, as they could get around to playing. This zealous musical activity, carried on privately for the enjoyment of the performers — an audience being quite inessential — was typical of the general appetite for music which abundantly surrounded Schubert and stimulated his musical growth. He sang in the Emperor's choir,

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he played leading violin in the *Konvikt* orchestra and kept up that connection after leaving. He was ready, as pianist, for any occasion, would take over the organ if need be, or take the viola in a case of shortage. He wrote cantatas which promptly found groups to perform them; masses and ritual music when his parish church at Lichtenthal had use for them, which was often. Poets were plentiful as buttercups in that florid era. Schubert made fast friends among them and was so provided with verses, which he set forthwith to music, together with the poetry of accepted fame. Small and great, every poem he could lay his hands on was at once transformed into music. Long ones became cantatas, interminable ballads became interminable scores. Notes went upon paper unceasingly in those years. The supply of paper might give out — his purse was always light — but the source of melody never. Any text would do. As Schumann once said, he could have set a “placard” to music. As in Mozart’s case, Schubert could be inspired by a worthy text or he could lift a mediocre one to his own plane.

When he could appear with a new group of songs under his arm, there was likely to be a singer at hand to try them out. If not, he would sing them himself. In the year 1815 he wrote several operas entire, without any immediate hope of performance. Meanwhile he submitted compositions to his teacher Salieri, the respected royal *Kapellmeister*, chafing at his imposed Italianisms and loving him still. In addition to all this, since it brought him no cash whatever, he taught the elementary grade in his father’s school. This was a heavy and tiresome task, for although most of the Schuberts subsisted by teaching, Franz never took kindly to the traditional profession of his family. How he managed between classes and the correction of scrawled exercises to compose such a vast quantity of quartet, piano, choral, orchestral, operatic music, and above all songs by the hundreds, was the subject of perpetual astonishment by his friends about him.

None of this music brought him at this time a single penny in return. There was as yet no remote thought of publication. He was quite careless of his manuscripts once they had been tried out. Some of his friends were astute enough to make copies and keep them. Others saved original manuscripts, and it was by their care that the bulk of his music, for many years almost totally disregarded, was saved and survived in publication. Sir George Grove, whose crusading enthusiasm keeps him, these many years later, a foremost Schubertian, wrote: “The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was best — and then to die.”

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## "LA VALSE," CHOROEGRAPHIC POEM

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performances: January 18-19, 1963, Charles Munch conducting.

The score requires: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

RAVEL was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France*:

"It is not subtle — what I am undertaking at the moment. It is a *Grand Valse*, a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé*, which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his "*Poème chorégraphique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of

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a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some *Prod'homme* exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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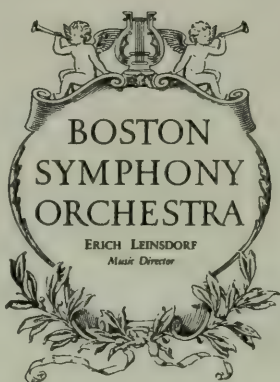
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Senator Edward M. Kennedy has accepted the Orchestra's invitation to narrate Aaron Copland's *A Lincoln Portrait* which he did in his first appearance with the Boston Symphony Orchestra last August at the Berkshire Music Center's Gala Evening benefit concert in Tanglewood.

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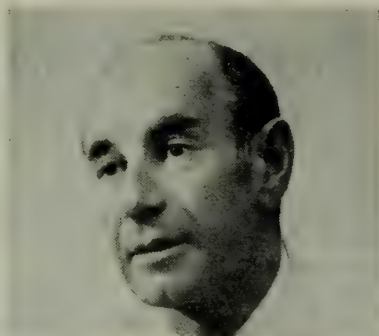
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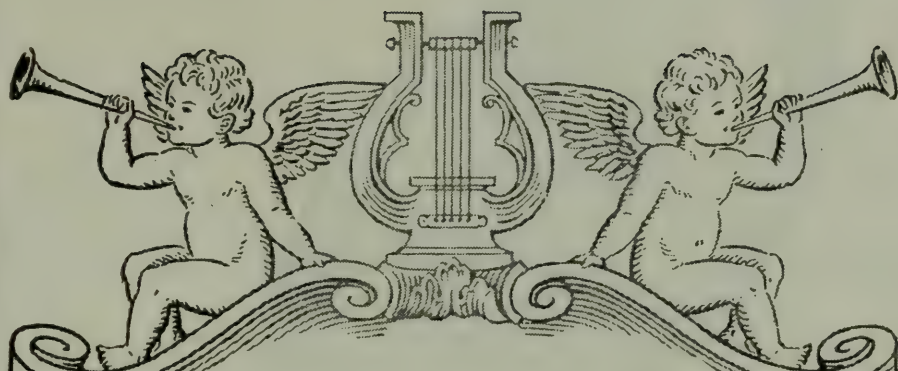
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## THE SOLOISTS

**FLORENCE KOPLEFF**, who has appeared with this Orchestra numerous times in Boston and at Tanglewood, was born in New York City and educated entirely in this country. She first received recognition as contralto soloist with the Robert Shaw Chorale and has travelled extensively with this group, not only in North America, but also in State Department sponsored tours of the Middle East, the Soviet Union and South America. In addition to her many performances in concerts and oratorios with leading choral societies in this country, she has appeared as soloist with the orchestras of New York, Cleveland, Chicago, Los Angeles and San Francisco, and in concert opera performances with the Little Orchestra Society and the American Opera Society.

**THEODOR UPPMAN**, who made his first appearances with the Boston Symphony Orchestra last weekend, was born in California and began singing in the Palto Alto High School A Capella Choir. He won a scholarship to the Curtis Institute, and later studied music and drama at Stanford University and at the University of Southern California with Carl Ebert. In the 1951-52 London season, he achieved a major success in the title role of Britten's opera "Billy Budd." Since making his debut with the Metropolitan Opera Company twelve years ago in "Pelleas and Melisande," under the direction of Pierre Monteux, Mr. Uppman has sung numerous operatic roles, appearing also with the New York City Opera Company, the Chicago Lyric Opera Company, and in summer festivals of light opera. In the current season he will sing in the Metropolitan Opera Company's new production of "The Magic Flute" at Lincoln Center.

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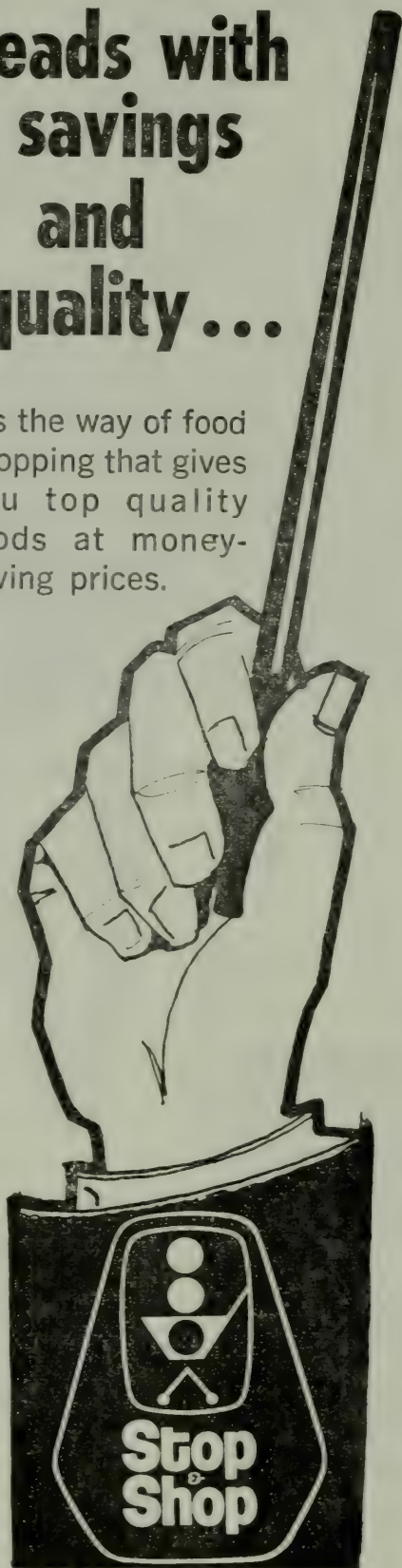
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DONALD GRAMM has appeared many times with this Orchestra in Boston, at Tanglewood, and on tour. His first appearance was in 1954, when he sang in Berlioz' "The Damnation of Faust," under the direction of Charles Munch. Subsequent performances were in many major works, including the Mass in B minor by Bach, the Ninth Symphony of Beethoven, the St. Matthew Passion and the Brahms Requiem.

Mr. Donald Gramm's career includes many operatic performances. His debut with the Metropolitan Opera Company was in 1964, in Strauss' "Ariadne auf Naxos." He has been re-engaged every season since, and has sung in such operas as Mozart's "Così fan Tutte," Berg's "Wozzeck," and Offenbach's "La Périchole." Many Boston listeners will have heard him very recently in the Opera Group of Boston's production of Schoenberg's "Moses and Aron."

JOHN McCOLLUM, like Donald Gramm, has frequently appeared at these concerts. After several performances at Tanglewood, he first sang with the Orchestra in Boston in 1953. At that time Dr. Munch invited him to sing in "L'Enfance du Christ." Since then he has appeared in "Romeo and Juliet" and "The Damnation of Faust" by Berlioz, also in the B minor Mass and the St. John and St. Matthew Passions of Bach and Beethoven's Ninth Symphony.

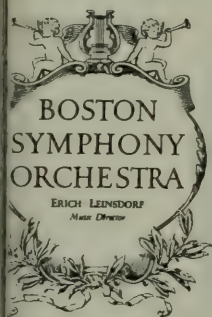
Mr. McCollum has also been featured as a soloist with such distinguished groups as the New York Oratorio Society, the Handel and Haydn Society, the New York Desoff Choir, the Scho Cantorum, the Robert Shaw Chorus and the New York Concert Choir. He has made many operatic appearances and given numerous recitals from coast to coast. His already busy schedule has recently become expanded with an appointment as Chairman of the Vocal Department of the Music School at the University of Michigan.



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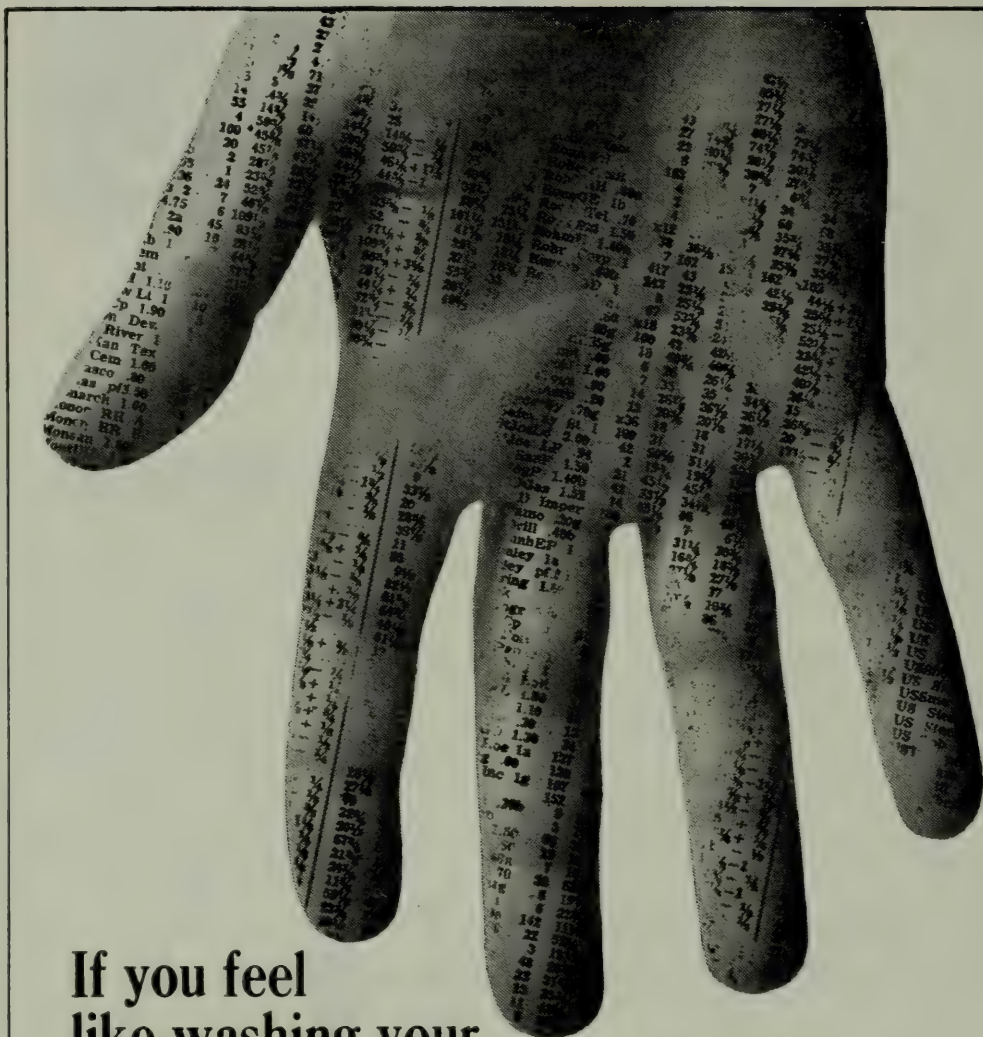
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# Third Program

TUESDAY EVENING, DECEMBER 13, at 8:30 o'clock

CHARLES MUNCH, *Guest Conductor*

BERLIOZ..... \**"L'Enfance du Christ," Sacred Trilogy, Op. 25*

## I.

### HEROD'S DREAM

Recitative  
Night March  
Herod's Dream  
Chorus of Soothsayers  
The Stable in Bethlehem  
Angel Chorus

## INTERMISSION

## II.

### THE FLIGHT INTO EGYPT

Overture  
Farewell of the Shepherds  
The Holy Family at Rest

## III.

### THE ARRIVAL AT SAÏS

Recitative  
The Arrival at Saïs  
Trio of the Young Ishmaelites

*Flutes:* DORIOT ANTHONY DWYER, JAMES PAPPOUTSAKIS

*Harp:* BERNARD ZIGHERA

Chorus

Narrator (and Centurion)	JOHN MCCOLLUM, <i>Tenor</i>
Mary	FLORENCE KOPLEFF, <i>Contralto</i>
Joseph	THEODOR UPPMAN, <i>Baritone</i>
Herod	
Polydorus	} DONALD GRAMM, <i>Bass</i>
The Father of a Family	

The role of Polydorus in Scene III will be sung by DONALD MEADERS

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The text will be found on page 28.

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## CHARLES MUNCH

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CHARLES MUNCH, who was Music Director of the Boston Symphony Orchestra from 1949 through 1962, returns to Boston this month as guest conductor for the fifth consecutive season since his retirement. During his present visit he has conducted, in addition to tonight's concert, the programs of December 2, 3, 6, 8, 9 and 10, and will conclude his visit with the concert of December 15.

Dr. Munch's retirement as Music Director of this Orchestra has in no way resulted in his retirement as a conductor. In November, 1965, he led the French National Orchestra in a tour of Europe which included appearances in Rome, Florence, Milan, Berlin and Paris. During that season he also conducted the London Philharmonic in London, fulfilled a two-week engagement with the Los Angeles Philharmonic Orchestra, and conducted the orchestras of Dallas and Montreal.

Since his last visit to Boston in March, 1966, Dr. Munch has conducted again in Montreal, made a concert tour of Japan, and fulfilled several engagements in Europe and Israel. Last summer he conducted two concerts at the Ravinia Festival and three concerts at Robin Hood Dell.

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## L'ENFANCE DU CHRIST, TRILOGIE SACRÉE

By HECTOR BERLIOZ

Born in Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz composed the chorus entitled *Adieu des Bergers* in October 1850 and conducted it at a concert in the Salle Sainte Cécile in Paris, November 2, 1850. He composed the overture to precede this and the tenor recitative to follow it (*Le Repos de la Sainte Famille*) in 1853 and conducted three numbers under the title *La Fuite en Égypte* in Leipzig, November 30, 1853. He composed the last part (*L'Arrivée à Saïs*) in January 1854; the first part (*Le Songe d'Hérode*) July 27, 1854.

The "Sacred Trilogy" thus came into being in piecemeal fashion, expanding from the center in both directions. The composer conducted the whole at the Salle Herz in Paris, December 10, 1854.

*L'Enfance du Christ* was adapted for the stage by Maurice Kufferath and so presented at the Théâtre de la Monnaie in Brussels, March 28, 1911. *Le Repos de la Sainte Famille* was performed by the Boston Symphony Orchestra November 16, 1923, when Roland Hayes sang the part of the narrator.

The text is Berlioz's own. In publication, he dedicated the first part to his nieces, Josephine and Nanci Suat; the second part to "Mr. Ella, Director of the Musical Union in London"; the third to the "Singakademie and the Sängerverein Paulus in the University of Leipzig."

The score calls for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, timpani, harp, organ, and strings, with 7 solo voice parts and mixed chorus.

THE idea came to Berlioz quite by chance for his one Biblical work. In 1850, a friend from the Prix de Rome days, the architect Duc, asked him to write in his album. "I take a piece of paper," so the composer tells us, "draw some staves upon it, on which I soon jot



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down an andantino in four parts for the organ. I think that I feel a certain character of artless, rustic mysticism in it, and the fancy takes hold of me to add some words in the same feeling. The organ piece disappears, and soon becomes the chorus of the shepherds at Bethlehem bidding the infant Jesus farewell at the departure of the Holy Family for Egypt."

Berlioz was amused as his fancy carried him into ways quite apart from his custom. The piece, cultivating an antique mode, shaped on the form of a Lutheran chorale, was tranquil and unpretentious; it seemed to point to a Biblical text. His fancy further led him to play a little joke "at the expense of our good gendarmes of French criticism," the critics who had rankled him with their disapproval and condescension. He had the piece performed in Paris (November 12, 1850) under the title *Farewell of the Shepherds to the Holy Family*, a "Mystery by Pierre Ducre, choirmaster of the Sainte-Chapelle, Paris 1679." The critics were taken in; they looked in vain for "Pierre Ducre" in their history books, and praised the superior virtues of seventeenth century music; only one of them, Leon Kreutzer, was puzzled by the "frequent modulations" in a period when "one scarcely modulated at all."

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It could be said that Berlioz' treatment of the Biblical episode grew from the St. Matthew text: "Being warned of God, the Holy Family departed into Egypt." It grew into a narrative of his own, written by himself, expanding according to his own dramatic needs. Musically speaking, *L'Enfance du Christ* likewise grew from this kernel of simple, affecting idyl of pastoral adoration. Musically and verbally the work developed in two directions. The gentle chorale was prefaced by an overture of similar antique suggestion; it was followed by narration of the Holy Family at rest by the roadside.

This became the middle section of the Trilogy. To begin his story Berlioz composed the opening section, depicting the terrified Herod, his decree for the "Massacre of the Innocents" and the flight of Mary and Joseph with their infant, warned by an angelic chorus. A final section told of their hardships and fatigue until their arrival at Saïss and their friendly welcome there by a family of Ishmaelites.

When Berlioz presented the complete *Sacred Trilogy* to the public of Paris on December 10, 1854 he expected to encounter the usual skepticism, and to lose money by the venture, as had so often happened. He was by then a famous man, whose prodigious, fantastic and sometimes extravagant works it was no longer possible to ignore. His *Fantastic Symphony*, his *Requiem*, *Harold in Italy*, *Romeo and Juliet* and *The Damnation of Faust* had made their impression and

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as a soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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shown what was likely to come forth when the imagination of the Romantic was kindled by thoughts of love, death or eternity.

To Berlioz's surprise, the first performance of *L'Enfance du Christ* met not only with general approval, but enthusiasm, and actually put 1100 francs in his pocket. Prejudice against the "crazy" Hector vanished as all recognized in him a mood poet, a master of nuance and delicate detail. Their surprise that the composer, long notorious for his wild ways, could so move them by the simple treatment of a sacred subject is quite in accord with the fundamental incomprehension of Berlioz for many years (excepting, of course, by a discerning few). Long acquaintance has singled out many modestly worked-out pages in his music as the rarest, the most deeply felt and, indeed, the most original. The composer cannot be entirely acquitted of trying to seize the attention of his audiences by the use of every extreme, but the dramatic force of the widest contrasts or sudden changes of mood but his intense dramatic instinct, his urge to probe the length and breadth of his subject, is a truer explanation. The quieter end of the dynamic range, that mysterious breathless realm of sound which merges with silence, Berlioz eagerly cultivated. He had the misfortune of so dazzling all hearers by his sensational ways that the moments in

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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between were insufficiently noticed. It can be said that his genius burned at its finest and truest when he was most sparing of his instrumental forces and at these times his skill as colorist and mood painter is most effective. The *Offertorium* or *Hostias* in the *Requiem* comes to mind, the religious chorus in the first part of *The Damnation of Faust*, many passages in *Les Troyens*. His later works, and *L'Enfant du Christ* is one of them, show the maturity which does not fly to the fantastic or set off a pianissimo episode by ushering it in with a fortissimo one.

The composer himself accepted the general praise with not a little pique at the surprise that went with it, as if those who were raising the clamor were quite unaware that Berlioz had spent his life writing serene, quietly affecting music which they had not noticed because they were too busy protesting about the other parts. "Many people imagined that they could detect a radical change in my style and

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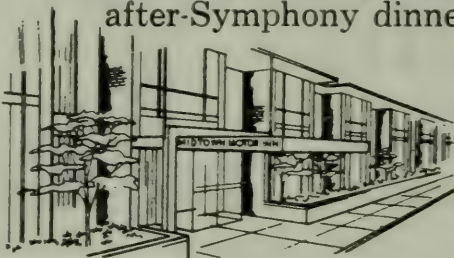
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manner," wrote Berlioz in his memoirs. "This opinion is entirely without foundation. The subject naturally lent itself to a gentle and simple style of music, and for that reason alone was more in accordance with their taste and intelligence. Time would probably have developed these qualities, but I should have written *L'Enfance du Christ* in the same style twenty years ago."

Berlioz drew his subject from the Second Chapter of the Gospel according to St. Matthew, relating the story in his own words, filling it out into an ampler but simple and homely narration, which in turn introduces dialogue where there is verbal as well as musical characterization. He creates briefly the figures of the Roman centurion, and of Polydorous, the Captain of Herod's patrol, who takes orders from his king. Berlioz's conception of Herod, haunted by fear for his throne and his life, beset by terrifying dreams, is quite in accord with history. (This was the Herod who murdered his political opponents without scruple. If he deserved the title of "The Great," it was by comparison with his successor, his youngest son, Antipas, the Herod who was responsible for the death of John the Baptist, and who was as weak an administrator as his father had been a crafty one.)

But Berlioz departs from the story of St. Matthew when he replaces the Magi from the Orient, a devout and benevolent trio, with sooth-



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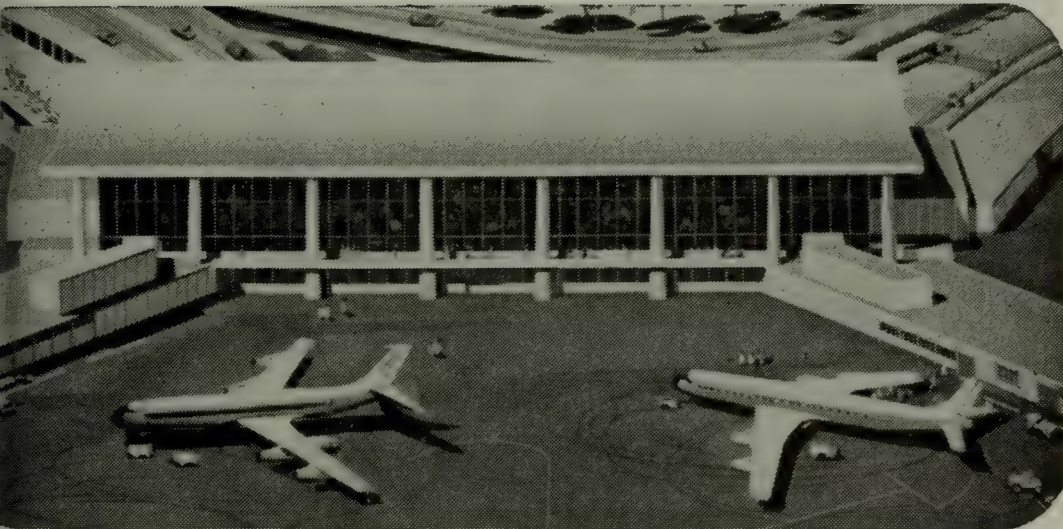
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sayers of Judea — “Les devins,” who are thoroughly evil characters. In Matthew, the wise men came to Herod with their revelation, were sent by him to Bethlehem to confirm it, and thereupon showed the degree of their wisdom when they avoided further parley with the aroused Herod and “departed into their own country another way.” According to Matthew, then, the “Massacre of the Innocents” was the sole decision of Herod. Not so Berlioz, who was alert for dramatic possibilities. His soothsayers first heard the prophecy from Herod’s lips as he recounted a dream of a newborn babe who was to supersede him, and immediately advised the massacre. In attributing this abominable suggestion to the soothsayers, Berlioz’ motive was — as always — musical. He obviously wanted to depict hair-raising conjurations.

After the narrator has introduced King Herod in a brief recitative the orchestra mysteriously sets forth the light tread of a nocturnal march. Polydorus, the Captain of the patrol, encountering a centurion, tells him of Herod’s insane fear for his throne and his consequently insane and tyrannical acts. Polydorus brings in the soothsayers, and Herod tells them about a dream which constantly haunts him that a newborn child will eventually deprive him of his power. They answer him in “cabalistic” measures; weird incantations in 7/4 rhythm.

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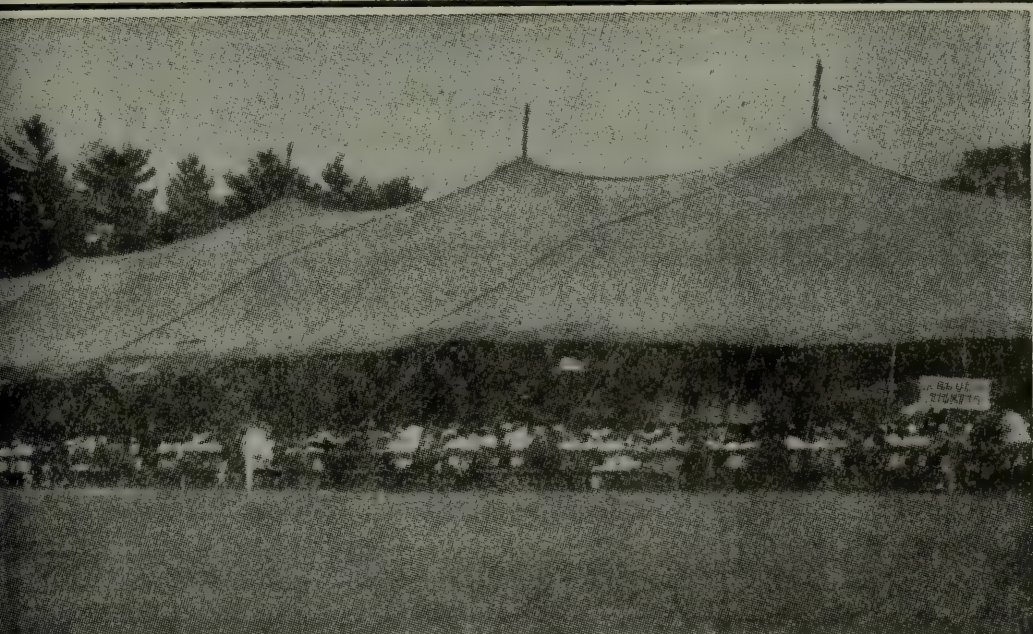
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Koussevitzky was conducting the Boston Symphony at the 4th annual Tanglewood Concert in a "circus tent." Suddenly the rain let loose with such a fury that it even drowned out the loud Wagnerian music.

Koussevitzky quietly stopped his orchestra and announced that he would not bring the Boston Symphony back to Tanglewood until there was an adequate shelter for his concerts.

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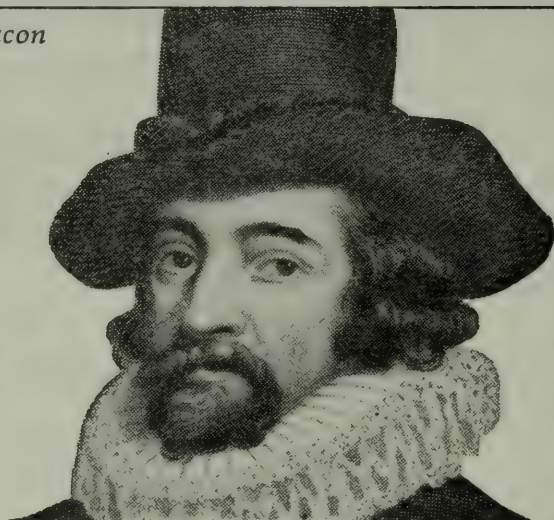
(unprecedented in 1854). They advise that every child under two be put to death. The next scene is the stable in Bethlehem where Mary and Joseph are rejoicing in their child. In the final scene, an invisible choir of angels warns the couple to flee with the infant, for he is "in great peril."

The second part opens with an overture, after which the chorus of shepherds sings a friendly farewell to the Holy Family at their departure. Their periodic phrases are echoed by the dulcet tones of oboes and clarinets. Finally, the Narrator describes how the couple rest by the roadside on their journey. A celestial "Alleluia" from the chorus off stage becomes a final blessing.

In the third part the Narrator tells of the increasing exhaustion of the couple. They enter the city of Saïs; Joseph knocks at a door imploring food and shelter, saying that his wife is dying, and the child

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has no milk. They are harshly repulsed. They knock at another door, and Mary makes a piteous appeal. The father of an Ishmaelite family welcomes the ailing travelers, gives them food and prepares a cradle for the infant. Learning that Joseph is a carpenter like himself he urges the Holy Family to live with them so that the men may ply their trade together. An instrumental trio by two flutes and harp is performed for the visitors, and the chorus sings a final beatification.

*L'Enfance du Christ* has been generally translated into English by *The Childhood of Christ*, perhaps by way of the German title by Peter Cornelius, *Des Heilands Kindheit*, *Kindheit* meaning both "infancy" and "childhood." Jacques Barzun, protesting that this English version sounds "rather like a report by a group of progressive educators," uses the more accurate title *The Infant Christ*.

## PART I *Herod's Dream*

### PROLOGUE

*Narrateur:*

Dans la crèche, en ce temps, Jésus venait  
de naître;  
Mais nul prodige encore ne l'avait fait  
connaître,  
Et déjà les puissants tremblaient,  
Déjà les faibles espéraient, tous at-  
tendaient.

Or, apprenez, Chrétiens, quel crime  
épouvantable  
Au roi des Juifs alors suggéra la terreur.  
Et le céleste avis que, dans leur humble  
étable,  
Aux parents de Jésus envoya le Seigneur.

*Narrator:*

In the manger, at this time, the newborn  
Jesus lay,  
But no wonders had yet foretold his  
coming;  
Already those in power trembled,  
The lowly ones hoped; all were waiting.

And now hear, Christians, of the fearful  
crime  
Which grew from Herod's terror,  
And the heavenly advice which the Lord  
gave  
To the parents of Jesus in the humble  
stable.





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SCENE I (*A street in Jerusalem. A bodyguard of Roman soldiers is patrolling on night duty. Night march*)

*Un Centurion:*

Qui vient?

*Centurion:*

Who goes there?

*Polydorus (Le commandant de la patrouille):*  
Rome!

*Polydorus (Officer of the watch):*  
Rome!

*Un Centurion:*

Avancez!

*Centurion:*

Advance!

*Polydorus:*

Halte!

*Polydorus:*

Halt!

*Centurion:*

(Recitative) Polydorus! Je te croyais déjà, soldat, aux bords du Tibre.

*Centurion:*

(Recitative) Polydorus! I thought you were already in Rome on the shores of the Tiber.

*Polydorus:*

J'y serais en effet si Gallus,  
Notre illustre préteur, m'eût enfin laissé libre;  
Mais il m'a, sans raison, imposé pour prison  
Cette triste cité, pour y voir ses folies,  
Et d'un roitelet juif garder les insomnies.

*Polydorus:*

I would be if our illustrious Praetor Gallus had let me free, but his senseless command keeps me here in this miserable city to watch the restless follies of a petty ruler.

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Cyrus Durgin, "Boston Globe," 4/18/53*

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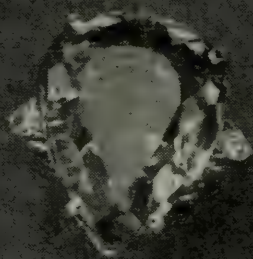
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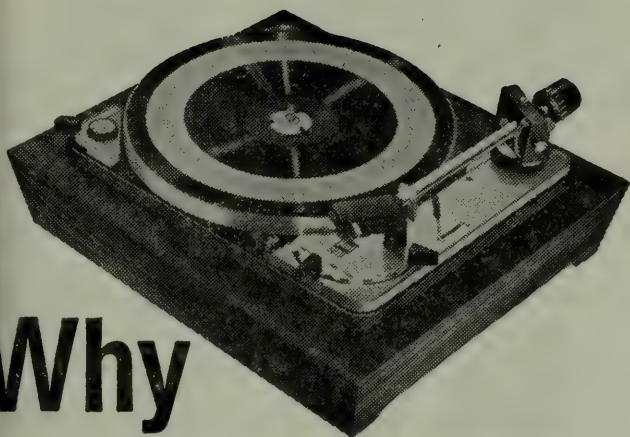


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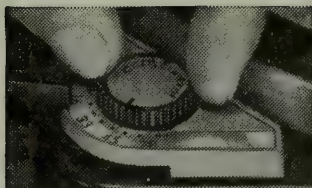
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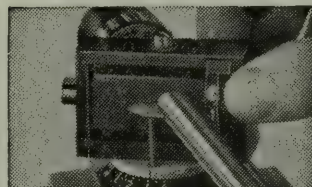
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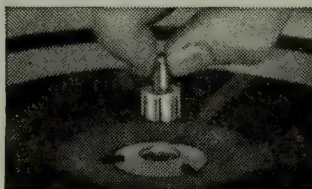
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*Centurion:*  
Que fait Hérode?

*Polydorus:*  
Il rêve, il tremble,  
Il voit partout des traîtres, il assemble  
son conseil chaque jour;  
Et du soir au matin  
Il faut sur lui veiller . . . il nous obsède  
enfin.

*Centurion:*  
Ridicule tyran! Mais va, poursuis ta  
ronde . . .

*Polydorus:*  
Il le faut bien. Adieu! Jupiter le con-  
fonde!

*Centurion:*  
What of Herod?

*Polydorus:*  
He dreams, he trembles, he sees traitors  
at every hand, he calls his council every  
day, and we must watch over him from  
morning till night. It is maddening.

*Centurion:*  
Ridiculous tyrant! But go, fulfill your  
rounds.

*Polydorus:*  
I must go. Adieu. Jupiter confound  
him!

SCENES II and III (*Interior of Herod's Palace*)

*Herodes:*  
(Recitative)  
Toujours ce rêve! Encore cet enfant  
Qui doit me détrôner! Et ne savoir que  
croire  
De ce présage menaçant, pour ma vie  
et ma gloire!

O misère des rois! Régner et ne pas  
vivre!  
À tous donner des lois, et désirer de  
suivre  
Le chevrier, le chevrier au fond des bois!  
O nuit profonde, qui tiens le monde  
Dans le repos plongé, à mon sein ravagé  
Donne la paix une heure, et que ton  
voile effleure  
Mon front d'ennuis chargé, à mon sein  
ravagé  
Donne la paix une heure! O misère des  
rois!  
Effort stérile! Le sommeil fuit;  
Et ma plainte inutile ne hâte point  
ton cours,  
Interminable nuit! Interminable nuit!

*Herod:*  
(Recitative)  
Always that dream! Again that child  
menaces my throne! And not to be able  
to know whether to believe this threat  
to my life and my glory!

O, misery of kings, to reign and not truly  
to live! To make laws when I would  
rather be following a goatherd into the  
woods! O night, holding the world in  
slumber, give a single hour's peace  
to my anguished spirit! O misery of  
kings, fruitless effort! I cannot sleep; my  
complaints are futile — O interminable  
night!

# la maisonette

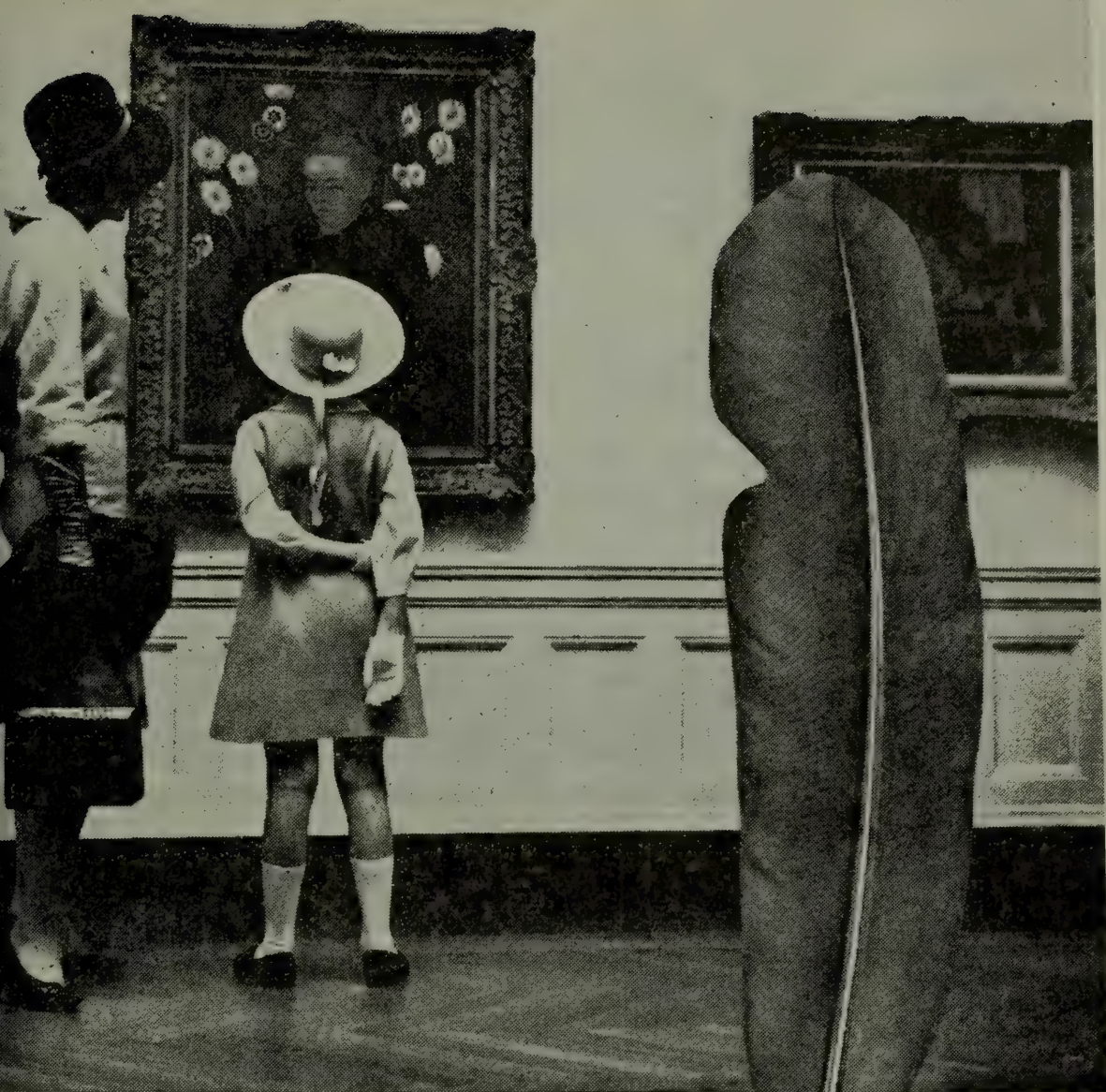
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*Polydorus:*

Seigneur!

*Herodes:*

Lâches, tremblez!

Je sais tenir encore une épée . . .

*Polydorus:*

Arrêtez!

*Herodes (le reconnaissant):*

Ah! c'est toi, Polydore!

Que viens tu m'annoncer?

*Polydorus:*

Seigneur, les devins juifs viennent de  
s'assembler par vos ordres.

*Herodes:*

Enfin!

*Polydorus:*

Ils sont là.

*Herodes:*

Qu'ils paraissent!

*Polydorus:*

Lord!

*Herod:*

Cowards, tremble! I can still hold a  
sword —

*Polydorus:*

Stop!

*Herod (recognizing him):*

Ah, it's you, Polydorus! What news do  
you bring?

*Polydorus:*

Lord, the soothsayers have arrived by  
your order.

*Herod:*

At last!

*Polydorus:*

They are here.

*Herod:*

Let them appear!

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SCENE IV (*Herod and the Soothsayers*)

*Les Devins:*

Les sages de Judée, ô roi, te reconnais-  
sent  
Pour un prince savant et généreux;  
Ils te sont dévoués.  
Parle, qu'attends-tu d'eux?

*Herodes:*

Qu'ils veuillent m'éclairer.  
Est-il quelque remède  
Au souci dévorant qui dès longtemps  
m'obsède?

*Les Devins:*

Quel est-il?

*Herodes:*

Chaque nuit, le même songe m'épou-  
vante; toujours une voix grave et lente  
me répète ces mots: "Ton heureux temps  
s'enfuit! Un enfant vient de naître qui  
fera disparaître ton trône et ton pou-  
voir." Puis-je de vous savoir si cette  
terreur qui m'accable est fondée, et com-  
ment ce danger redoutable peut être  
détourné?

*The Soothsayers:*

The sages of Judea, O King, know you  
for a prince both wise and generous;  
they are your servants. What do you  
wish of them?

*Herod:*

I want them to explain. Is there some  
remedy for the devouring trouble that  
has long preyed upon me?

*The Soothsayers:*

What is that?

*Herod:*

Every night the same dream terrifies me;  
there is always a grave and slow voice  
repeating the words: "Your days of  
happiness are over! A child has been  
born who will take your throne and  
your power." Can you tell me if this  
awful threat is true, and how it may be  
avoided?

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*Les Devins:*

Les esprits le sauront, et, par nous consultés, bientôt ils répondront.

*Les Devins:*

La voix dit vrai, seigneur. Un enfant vient de naître qui fera disparaître ton trône et ton pouvoir. Mais nul ne peut savoir ni son nom ni sa race.

*Herodes:*

Que faut-il que je fasse?

*Les Devins:*

Tu tomberas, à moins que l'on ne satisfasse  
Les noirs esprits, et si, pour conjurer le sort,  
Des enfants nouveaux-nés tu n'ordonnes la mort.

*Herodes:*

Eh bien! eh bien! par le fer qu'ils périssent!  
Je ne puis hésiter. Que dans Jérusalem,  
à Nazareth, à Bethléem,  
Sur tous les nouveaux-nés mes coups s'appesantissent!  
Malgré les cris, malgré les pleurs  
De tant de mères éperdues,  
Des rivières de sang vont être répandues.  
Je serai sourd à ces douleurs.  
La beauté, la grâce, ni l'âge ne feront  
faiblir mon courage:  
Il faut un terme à mes terreurs!

*The Soothsayers:*

The spirits will know; and, consulted by us, will soon give their answer.

*(The Soothsayers make cabalistic evolutions and proceed with their conjuration.)*

*The Soothsayers:*

The voice is right, my Lord. A child has been born who will destroy your throne and your power. But none may know his name or his race.

*Herod:*

What can I do?

*The Soothsayers:*

You will fall unless you satisfy the spirits of darkness, and to do this you must order death upon all newborn children.

*Herod:*

It is well! Let them perish by the sword! I must not waver. My might shall fall upon all the newborn in Jerusalem, Nazareth, Bethlehem. In spite of the cries and tears of the mothers. There shall be rivers of blood. I shall be deaf to their wailings. Beauty, grace, age, shall not shake my courage. An end must be made to my terrors!

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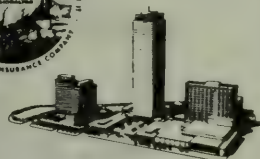


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*Les Devins:*

Oui, oui! par le fer qu'ils périssent!  
N'hésite pas, n'hésite pas!  
Que dans Jérusalem, à Nazareth, à Beth-  
léem,  
Sur tous les nouveaux-nés tes coups  
s'appesantissent!  
Oui! malgré les cris, malgré les pleurs  
De tant de mères, les rivières de sang  
qui seront répandues,  
Demeure sourd à ces douleurs!  
Que rien n'ébranle ton courage!  
Et vous, esprits, pour attiser sa rage,  
Redoublez ses terreurs, redoublez ses  
terreurs!  
Demeure sourd à ces douleurs!

*The Soothsayers:*

Yes, yes, They shall perish by the sword!  
Do not hesitate! Let your might fall  
upon all the newborn in Jerusalem,  
Nazareth, Bethlehem. Yes! In spite of  
the cries, the tears of so many mothers,  
the rivers of blood, you shall be deaf to  
these wailings! Let nothing shake your  
courage! And you, spirits, to excite his  
rage, redouble his terror!

SCENE V (*The Stable in Bethlehem*)

*Marie:*

O mon cher fils, donne cette herbe tendre  
À ces agneaux qui vers toi vont bêlant!  
Ils sont si doux! laisse, laisse les prendre!  
Ne les fais pas languir, ô mon enfant!

*Mary:*

O my dear son, give this tender grass to  
the lambs gathered around you! They  
are so gentle! Let them take it! Do not  
make them wait, my child!

*Marie et Joseph:*

Répands encore ces fleurs sur leur litière!  
Ils sont heureux de tes dons, ils sont  
heureux de tes dons!  
Vois leurs jeux! Vois leur gaité!  
Oh! sois béni, mon cher enfant, mon  
cher et tendre enfant  
. . . divin enfant!

*Mary and Joseph:*

Spread flowers about them. They are  
happy with your gift. See them leaping  
for joy! Blessings upon thee my dear  
child, my dear and tender, my divine  
child!

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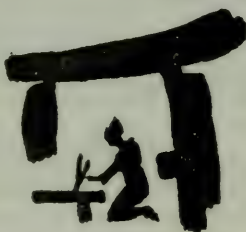
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SCENE VI (*Invisible Angels. Mary. Joseph*)

*Choeur d'anges:*

Joseph! Marie! Écoutez-nous!

*Marie et Joseph:*

Esprits de vie, est-ce bien vous?

*Choeur d'anges:*

Il faut sauver ton fils qu'un grand péril  
menace, Marie!

*Marie:*

O ciel, mon fils!

*Choeur d'anges:*

Oui, vous devez partir, et de vos pas bien  
dérober la trace;  
Dès ce soir au désert vers l'Égypte il  
faut fuir.

*Marie et Joseph:*

À vos ordres soumis, purs esprits de  
lumière,  
Avec Jésus au désert nous fuirons.  
Mais accourez à notre humble prière,  
La prudence, la force, et nous le sau-  
verons.

*Choeur d'anges:*

La puissance céleste saura de vos pas  
écarter  
Toute rencontre funeste . . .

*Marie et Joseph:*

En hâte allons tout préparer.

*Choeur d'anges:*

Hosanna! Hosanna!

*Angelic chorus:*

Joseph! Mary! Hear us!

*Mary and Joseph:*

Heavenly spirits — is it you?

*Angelic chorus:*

You must save your son from great  
danger, Mary!

*Mary:*

Heavens, my son!

*Angelic chorus:*

Yes, you must depart, and leave no trace;  
Before evening you must flee into the  
desert toward Egypt.

*Mary and Joseph:*

We submit to your orders, pure spirits  
of light,  
We shall flee into the desert with Jesus.  
But listen to our humble prayers.  
Give us the wisdom and strength to  
escape.

*Angelic chorus:*

The strength from heaven will protect  
you from all danger —

*Mary and Joseph:*

Let us then hasten.

*Angelic chorus:*

Hosanna! Hosanna!



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## PART II

### *The Flight into Egypt*

*(Overture. The Shepherds' Farewell to the Holy Family)*

#### *Les Bergers:*

Il s'en va loin de la terre,  
Où dans l'étable il vit le jour.  
De son père et de sa mère,  
Qu'il reste le constant amour!  
Qu'il grandisse, qu'il prospère,  
Et qu'il soit bon père à son tour!

Oncques si, chez, l'idolâtre  
Il vient à sentir le malheur,  
Fuyant la terre marâtre,  
Chez nous qu'il revienne au bonheur!  
Que la pauvreté du pâtre  
Reste toujours chère à son coeur!

Cher enfant, Dieu te bénisse!  
Dieu vous bénisse, heureux époux!  
Que jamais de l'injustice,  
Vous ne puissiez sentir les coups!  
Qu'un bon ange vous avertisse  
Des dangers planant sur vous!

#### *The Shepherds:*

He is going far from the land  
Where in a stable he first saw the light  
of day.  
May he stay in the constant love of his  
father and his mother!  
May he grow and prosper, and at last  
become a good father in his turn!

If, surrounded by idolatry  
He should ever be troubled,  
Fleeing a hostile land,  
May he find peace with us!  
May we, humble shepherds  
Stay always dear to his heart!

Dear child, God bless thee!  
God bless you, happy pair!  
May you never feel the blows of in-  
justice!  
May a good angel warn you  
Of the dangers lurking around you!

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## *The Holy Family at Rest*

*Narrateur:*

Les Pèlerins étant venus en un lieu de belle apparence, où se trouvaient arbres touffus et de l'eau pure en abondance, Saint Joseph dit: "Arrêtez-vous! Près de cette claire fontaine, après si longue peine, ici reposons-nous!" L'enfant Jésus dormait . . . Pour lors Sainte Marie, arrêtant l'âne, répondit:

"Voyez ce beau tapis d'herbe douce et fleurie,  
Le Seigneur pour mon fils au désert l'étendit."

Puis s'étant assis sous l'ombrage de trois palmiers au vert feuillage, l'âne paissant, l'enfant dormant, les sacrés voyageurs quelque temps sommeillèrent bercés par des songes heureux, et les anges du ciel à genoux autour d'eux, le divin enfant adorèrent:

*(8 Voix au loin derrière la scène)*  
Alleluia, Alleluia!

*Narrator:*

The travelers, having come to a well-seeming spot, abundant in trees and pure water, holy Joseph said: "Let us stop by this clear spring after our painful journey, let us rest here!" The infant Jesus was sleeping. Holy Mary, stopping the ass for a moment, answered: "Behold this fair carpet of gentle grass and flowers; The Lord has spread this in the desert for my son." Then they sat in the leafy shade of three palm trees, The ass grazing, the child sleeping, the holy travelers in slumber too, lulled by sweet dreams, and the angels of heaven around them kneeling in adoration of the holy child.

*Angelic voices (off-stage):*  
"Alleluia, Alleluia."

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PART III  
*The Arrival at Saïs*

*Narrateur:*

Depuis trois jours, malgré l'ardeur du vent,  
Ils cheminaient dans le sable mouvant.  
Le pauvre serviteur de la famille sainte,  
L'âne, dans le désert, était déjà tombé,  
Et, bien avant de voir d'une cité l'enceinte,  
De fatigue et de soif son maître eut succombé  
Sans le secours de Dieu.

Seule Sainte Marie marchait.  
Calme et sereine,  
Et de son doux enfant  
La blonde chevelure et la tête bénie  
Semblaient la ranimer, sur son cœur reposant.  
Mais bientôt ses pas chancelèrent.  
Combien de fois les époux s'arrêtèrent.

Enfin, pourtant, ils arrivèrent à Saïs,  
Haletants, presque mourants,  
C'était une cité dès longtemps réunie  
À l'Empire Romain,

Pleine de gens cruels, au visage hautain.  
Oyez combien dura la navrante agonie  
Des Pèlerins cherchant un asile et du pain.

*Narrator:*

For three days, blown by the winds  
They went their way over the yielding sands.  
The poor beast, serving the holy family  
Had already fallen in the desert,  
And, long before coming in sight of city walls,  
The master too would have succumbed  
to fatigue and thirst  
Without the help of God.

Only holy Mary continued calm and serene,  
For the fair and blessed head of her gentle child  
Resting on her heart, seemed to sustain her.  
But soon her steps faltered.  
Often the two were compelled to stop.

At last they arrived at Saïs, breathless,  
Almost lifeless;  
It was a city long since controlled by Rome,

Full of cruel people of haughty visage.  
Hear how long this affliction lasted  
As the pilgrims sought shelter and food!

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SCENE I (*Inside the City of Sais,*

(*Duet*)

*Ste. Marie:*

Dans cette ville immense  
Où le peuple en foule s'élance,  
Quelle rumeur! Joseph! j'ai peur!  
Je n'en puis plus . . . las! je suis  
morte. . .  
Allez frapper à cette porte!

*St. Joseph:*

Ouvrez, ouvrez, secourez-nous,  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte soit accordée  
À la mère, à l'enfant!  
Hélas! de la Judée  
Nous arrivons à pied.

*Choeur: (six basses)*

Arrière, vils Hébreux!  
Les gens de Rome n'ont que faire  
De vagabonds et de lépreux!

*Ste. Marie:*

Mes pieds de sang teignent la terre!

*St. Joseph:*

Seigneur! ma femme est presque morte!

*Mary:*

This great city, these jostling crowds,  
What confusion! Joseph! I am frightened!  
I can do no more — I shall die —  
Knock at this door!

*Joseph:*

Open, open, help us,  
Let us rest with you!  
Give the boon of hospitality  
To the mother, the child!  
Alas, we have come from Judea  
We have walked all the way.

*Chorus:*

Go away, vile Hebrews!  
The people of Rome have nothing to do  
With vagabonds and lepers!

*Mary:*

My feet are bleeding!

*Joseph:*

Sir! My wife is dying!

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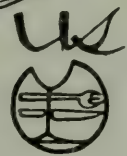
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*Ste. Marie:*

Jésus va mourir . . . c'en est fait:  
Mon sein tari n'a plus de lait!

*St. Joseph:*

Frappons encore à cette porte.

Oh! par pitié, secourez-nous!  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte soit accordée  
À la mère, à l'enfant!  
Hélas! de la Judée  
Nous arrivons à pied.

*Choeur:*

Arrière, vils Hébreux!  
Les gens d'Égypte n'ont que faire  
De vagabonds et de lépreux.

*St. Joseph:*

Seigneur! sauvez la mère!  
Marie expire . . . c'en est fait . . .  
Et son enfant n'a plus de lait.  
Votre maison, cruels, reste fermée! vos  
coeurs sont durs!

*Mary:*

Jesus will die — hope is lost!  
My breasts are without milk!

*Joseph:*

Let us knock once more at this door.

In the name of pity, help us!  
Let us rest with you!  
Give the boon of hospitality  
To the mother, the child!  
Alas, we have come from Judea,  
We have walked all the way.

*Chorus:*

Go away, vile Hebrews!  
The people of Egypt have nothing to do  
With vagabonds and lepers!

*Joseph:*

Sir! Save the mother!  
Mary is dying —  
And her child has no milk.  
Your house, cruel people, and your  
Hard hearts are closed to us!

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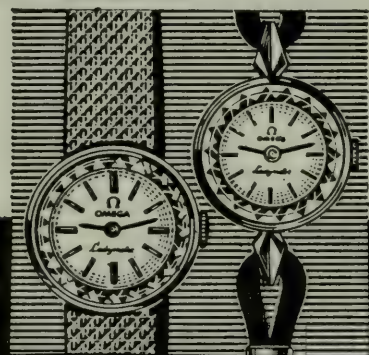
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Tout à l'écart, un humble toit . . .  
Frappons encore . . .  
Mais qu'à ma voix unie  
**Votre voix si douce, Marie,**  
Tente aussi de les attendrir.

*Ste. Marie:*

Hélas! nous aurons à souffrir  
Partout l'insulte et l'avanie! . . .  
Je vais tomber . . .

*St. Joseph:*

Oh! par pitié!

*Ste. Marie:*

Oh! par pitié, secourez-nous,  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte . . . soit accordée  
Aux parents, à l'enfant.  
Hélas! de la Judée  
Nous arrivons à pied.  
Que l'hospitalité sainte . . . soit accordée  
Aux parents, à l'enfant.  
Hélas! de la Judée  
Nous arrivons à pied.

There is a humble roof, off on the side,  
Under a branching sycamore.  
Let us knock once more —  
But this time join your gentle voice with  
mine  
Mary, and try to move their pity.

*Mary:*

Alas! We meet everywhere with insults  
and affronts!  
I shall fall —

*Joseph:*

O, have pity!

*Mary:*

Have pity, help us,  
Let us rest with you!  
Give the boon of hospitality  
To the parents, the child.  
Alas, we have come from Judea,  
We have walked all the way.

*(The door opens. The father of a  
family gazes upon the fugitives with  
sympathy)*

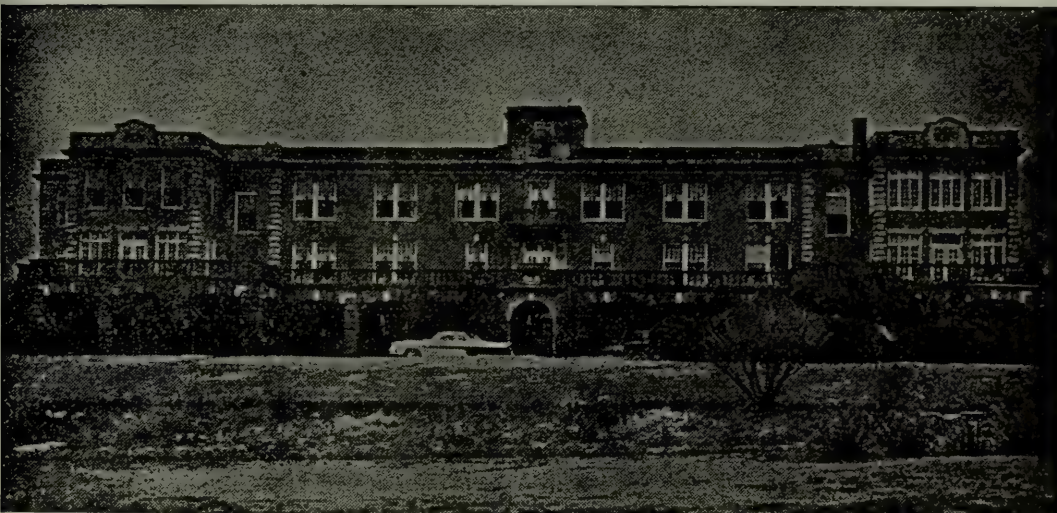
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*Le Père de Famille:*

Entrez, entrez, pauvres Hébreux:  
La porte n'est jamais fermée  
Chez nous aux malheureux.  
Pauvres Hébreux, entrez.

SCENE II (*The interior of the house of the Ishmaelites*)

*Le Père de Famille:*

Grands dieux! quelle détresse!  
Qu' autour d'eux on s'empresse!  
Filles et fils et serviteurs,  
Montrez la bonté de vos coeurs.  
Que de leurs pieds meurtris on lave les  
blessures;  
Donnez de l'eau, donnez du lait, des  
grappes mûres,  
Préparez à l'instant  
Une couchette pour l'enfant.

*Choeur:*

Que de leurs pieds meurtris on lave les  
blessures;  
Donnez de l'eau, du lait, des grappes  
mûres;  
Préparez à l'instant  
Une couchette pour l'enfant.

*The father of a family:*

Come in, come in, poor Hebrews!  
Our door is never closed to those in  
trouble.

*The father of a family:*

Great gods! What distress  
Has come upon them!  
Sons and daughters, servants,  
Show the bounty of your hearts.  
Cleanse their bruised feet;  
Give them water, milk, ripe grapes,  
Prepare at once  
A cradle for the child.

*Chorus:*

Cleanse their bruised feet;  
Give them water, milk, ripe grapes,  
Prepare at once  
A cradle for the child.

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*Le Père de Famille:*

Sur vos traits fatigués la tristesse est  
empreinte;  
Ayez courage, nous ferons  
Ce que nous pourrons  
Pour vous aider.  
Bannissez toute crainte;  
Les enfants d'Ismaël  
Sont frères de ceux d'Israël.  
Nous avons vu le jour au Liban, en Syrie.  
Comment vous nomme-t-on?

*St. Joseph:*

Elle a pour nom Marie,  
Je m'appelle Joseph, et nous nommons  
l'enfant Jésus.

*Le Père de Famille:*

Jésus! quel nom charmant!  
Dites, que faites vous pour gagner votre  
vie?  
Oui, quel est votre état?

*St. Joseph:*

Moi, je suis charpentier.

*Le Père de Famille:*

Eh bien, c'est mon métier, vous êtes mon  
compère.  
Ensemble nous travaillerons,  
Bien des deniers nous gagnerons,  
Laissez faire.  
Près de nous Jésus grandira,  
Puis bientôt il vous aidera,  
Et la sagesse il apprendra,  
Laissez, laissez faire.

*Choeur:*

Laissez faire.  
Près de nous Jésus grandira,  
Puis bientôt il vous aidera,  
Et la sagesse il apprendra,  
Laissez, laissez faire.

*Le Père de Famille:*

Pour bien finir cette soirée  
Et réjouir nos hôtes, employons la  
science sacrée,  
Le pouvoir des doux sons,  
Prenez vos instruments, mes enfants:  
toute peine  
Cède à la flûte unie à la harpe Thébaine.

*The father of a family:*

Sorrow is plain on your faces.  
Have courage, we shall do all we can  
To help you.  
Fear no longer;  
The children of Ishmael  
Are brothers to the children of Israel.  
We ourselves come from Liba, in Syria.  
And who are you?

*Joseph:*

Her name is Mary,  
Mine is Joseph, and the baby we have  
called Jesus.

*The father of a family:*

Jesus! What a charming name!  
Tell me, what is your occupation?

*Joseph:*

I am a carpenter.

*The father of a family:*

Good, that is my trade; we two are the  
same.  
Let us work together.  
We can earn our living,  
Let us do it.  
Jesus will grow up with us.  
And soon he can help us,  
And learn meanwhile.  
Let us do this together.

*Chorus:*

Let us do it.  
Jesus will grow up with us.  
And soon he can help us,  
And learn meanwhile.  
Let us do this together.

*The father of a family:*

And to finish this evening  
And cheer our guests,  
We shall employ the blessed art of music,  
The spell of peaceful sounds.  
Take your instruments, children  
And mingle the flute with the Theban  
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*Le Père de Famille:*

Vous pleurez, jeune mère . . .  
Douces larmes, tant mieux!

Allez dormir, bon père,  
Bien reposez,  
Mal ne songez,  
Plus d'alarmes;  
Que les charmes  
De l'espoir du bonheur  
Rentrent en votre cœur.

*Marie et Joseph:*

Adieu, merci, bon père;  
Déjà ma peine amère  
Semble s'enfuir, s'évanouir.

*Choeur:*

Allez dormir, bon père,  
Doux enfant, tendre mère;  
Bien reposez, mal ne songez,  
Plus d'alarmes, que les charmes  
De l'espoir, du bonheur  
Rentrent en votre cœur.

*The father of a family:*

You are weeping, young mother —  
Sweet tears — that is well!

Sleep, good father, with untroubled  
dreams.

May the charm of hope, of happiness,  
Return in your heart.

*Mary and Joseph:*

Good night and thanks, good father,  
Already my bitter pain is leaving.

*Chorus:*

Sleep, good father,  
Gentle child, tender mother;  
Sleep well, with dreams untroubled.  
May the charm of hope, of happiness  
Return in your heart.

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SCENE III (*Epilogue*)

*arrateur:*

fut ainsi que par un infidèle  
t sauvé le Sauveur.  
ndant dix ans Marie, et Joseph avec  
elle,  
rent fleurir en lui la sublime douceur,  
tendresse infinie  
la sagesse unie.  
is enfin de retour  
i lieu qui lui donna le jour,  
voulut accomplir le divin sacrifice  
i racheta le genre humain de l'éternel  
supplice,  
du salut lui fraya le chemin.  
mon âme, pour toi que reste-t'il à  
faire,  
r'à briser ton orgueil devant un tel  
mystère!

*oeur:*

mon âme, pour toi que reste-t'il à  
faire,  
r'à briser ton orgueil devant un tel  
mystère!

*arrateur:*

mon âme! O mon coeur, emplis-toi,  
nplis-toi du grave et pur amour  
i seul peut nous ouvrir le céleste  
séjour,  
ut nous ouvrir le céleste séjour.

*oeur:*

nen. Amen.

*Narrator:*

Thus it happened that the Saviour was  
saved by an infidel. Through ten years.  
Mary, and Joseph with her, watched in  
him the flowering of a sublime gentle-  
ness, infinite tenderness, mingled with  
wisdom. At length, they returned to  
the land of their origin, that he might  
fulfill his mission of salvation, which  
would redeem the human race for  
eternity.

*Chorus and Narrator:*

O my soul, there is left for us only to  
bow in our pride before this mystery!

*Narrator:*

O my soul, my heart,  
Be filled with the pure and solemn love  
Which alone can look toward heaven.

*Chorus:*

Amen, Amen.

BERLIOZ AND GOD

Ernest Newman has questioned the suitability of *L'Enfance du Christ* to the Christmas season, stating that "Berlioz was a pagan of the ancient Mediterranean tradition, and the Christian story meant no more to him than any other story from any other religion or mythology would: his mind never warmed to these figures as it did to those of his beloved Virgil — for in one sense Berlioz was the most 'classical' of all composers."

One is moved to object that Mr. Newman here labors a point to

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rove a case, that there is unmistakable religious fervor in his depiction of the holy couple and the adoration of the angels. Still, it is not easy to reconcile this fervor with the composer's sometimes plainly expressed skepticism, as when he sent a triangle to his friend, Richard Pohl, with his observation: "Its shape is the image of God, like all triangles, but more than other triangles, and more than God in particular, you will find it plays true." It could be said that a supreme Deity as an abstraction was to him correspondingly remote and alien; that he approached religion through sensuous beauty and found it in his art. Berlioz wrote to the Princess Sayn-Wittgenstein in 1859: "I have often asked myself what could be the possibilities of the mystification called life: it is to know what is beautiful; it is to love. Those who do not love and do not know are the ones who are trapped by the mystification; and as for the rest of us, we are entitled to flout the great mystifier."

Those bent on fully understanding Berlioz the believer are recommended to read the brilliant and probing chapters "Religious History" and "The Infant Christ" in Jacques Barzun's *Berlioz and the Romantic Century*. Mr. Barzun allies this particular contradiction in Berlioz with the "contradiction between heretical *thought* and religious *feeling*" which is "a fact of the century." He compares him to Delacroix "who, though a spiritual descendant of Voltaire, a non-believer and probably an atheist, was the greatest painter, perhaps the only religious painter of the nineteenth century." Mr. Barzun demonstrates "the Romanticist plan that whatever belongs to the beautiful becomes the character of God."

Perhaps the direct confession of Berlioz himself will bring a clearer understanding than the most learned investigations of the religious metaphysics in the mid-century. Berlioz wrote at the beginning of his memoirs: "I need scarcely state that I was brought up as a member of the Holy Catholic and Apostolic Church of Rome. Since she has ceased to inculcate the burning of heretics, her creeds are charming. I held them happily for seven years; and, though we quarrelled long ago, I still retain the tenderest recollections of that form of religious belief. Indeed, I feel such sympathy for it that had I had

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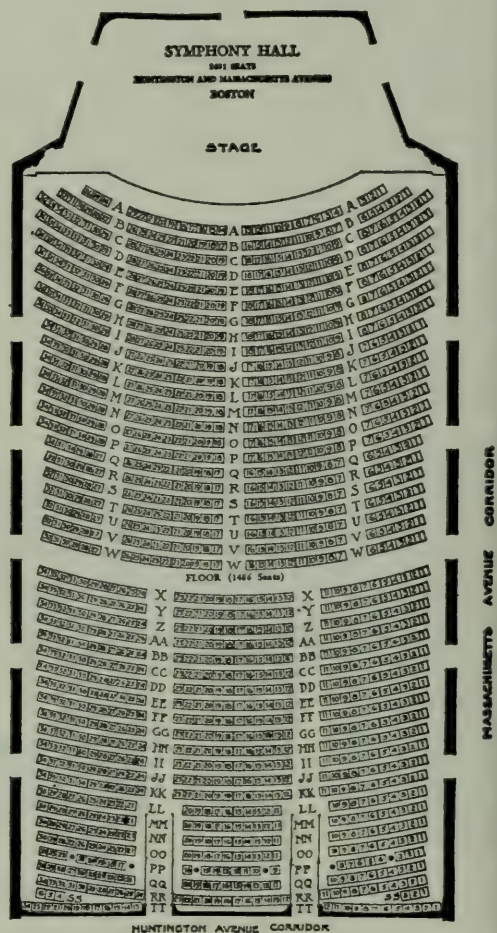
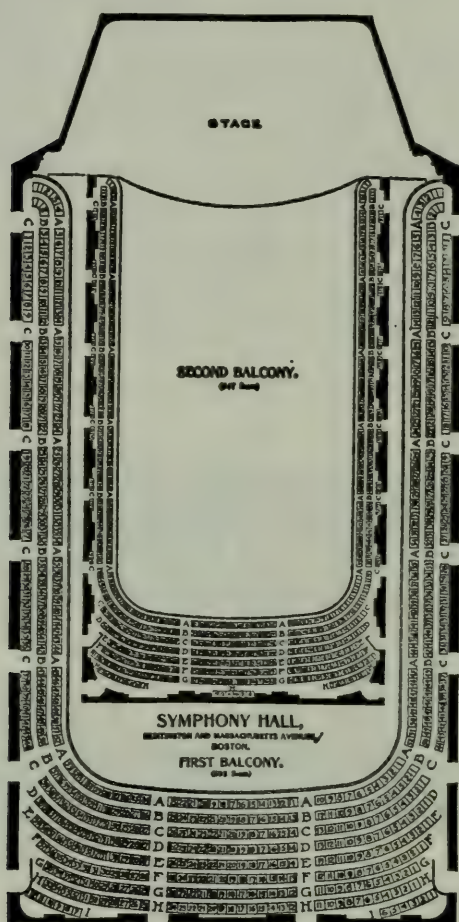
# CUTTY SARK

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the misfortune to be born in the midst of one of those ponderous schisms evolved by Luther or Calvin, my first rush of poetical enthusiasm would have driven me straight into the arms of the beautiful Roman faith. I made my first communion on the same day as my eldest sister, and in the Convent of the Ursulines, where she was being brought up. It is probably owing to this curious circumstance that I retain so tender a recollection of that religious ceremony. The almshouse came to fetch me at six o'clock, and I felt deeply stirred as we crossed the threshold of the church. It was a bright spring morning, the wind was murmuring softly in the poplars, and the air was full of a subtle fragrance. Kneeling in the midst of a multitude of white-robed maidens we awaited the solemn moment, and, when the priest advanced and began to intone the service, all our thoughts were fixed on God. I was rudely awakened by the priest summoning me to take precedence of all those fair young girls, and go up to the altar first. Blushing at this act of discourtesy, I went up to receive the sacrament. As I did so the choir burst forth into the eucharistic hymn. At the sound of those virginal voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of love and feeling was revealed to me, more glorious by far than the heaven of which I had heard so much; and as a strange proof of the power of true expression and the magical influence of real feeling, I found out ten years afterwards that the melody which had been so naïvely adapted to sacred words and introduced into



religious ceremony was Nina's song, *Quand le bien-aimé reviendra!* What joy filled my young soul, dear Dalayrac! And yet your ungrateful country has almost forgotten your name.

"This was my first musical experience, and in this manner I suddenly became religious; so religious that I attended Mass every day and the communion every Sunday; and my weekly confession to the director of my conscience was, 'My father, *I have done nothing*'; to which the worthy man always replied, 'Go on, my child, as you have begun'; and so I did for several years."

J. N. B.



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ERICH LEINS DORF, *Music Director*

---

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JANUARY 31  
RAFAEL KUBELIK, *Conductor*

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ERICH LEINS DORF, *Conductor*  
JOSEPH SILVERSTEIN, *Violin*

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## TICKET RESALE AND RESERVATION PLAN



The Ticket Resale and Reservation Plan which has been in practice for the past three seasons has been most successful. The Trustees are grateful to those subscribers who have complied with it, and again wish to bring this plan to the attention of the Orchestra's subscribers and Friends.

Subscribers who wish to release their seats for a specific concert are urged to do so as soon as convenient. They need only call Symphony Hall, CO 6-1492, and give their name and ticket location to the switchboard operator. Subscribers releasing their seats for resale will continue to receive written acknowledgment for income tax purposes.

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Since the Management has learned by experience how many returned tickets it may expect for concerts, those who wish to make requests for tickets may do so by telephoning Symphony Hall and asking for "Reservations." Requests will be filled in the order received and no reservations will be made when the caller can not be assured of a seat. Tickets ordered under this plan may be purchased and picked up from the Box Office on the day of the concert two hours prior to the start of the program. Tickets not claimed a half-hour before concert time will be released.

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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by \$19,000.





Many members of this audience will recall with pleasure the afternoon of November 7th, when they were honored for the particular distinction of being "Silver Anniversary Friends" of the Boston Symphony Orchestra. Although only ladies were invited, it was remembered that many shared the distinction with their husbands.

The guests were greeted at the Isabella Stewart Gardner Museum by many smiling hostesses from the Council of Friends. In the magnificent setting of the Tapestry Room the music of the Boston Symphony Chamber Players, performed for their pleasure alone, engendered a warm bond among this special group of ladies. Mr. Leinsdorf and Mr. Cabot addressed them. A high point emerged when Mr. Cabot announced the names of six ladies who have attended the Orchestra concerts since the time of Henschel, and three were present to acknowledge the proud applause. After a reception and champagne tea in the Dutch Room the guests received a commemorative gift as they departed: a recording by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

As Mr. Cabot said that afternoon, "The example set by you, our guests, leads all of us—conductors, players and management—to look forward with confidence to the next twenty-five years."

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	Suite from The Firebird	LM-2725
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George Zazofsky  
Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

Clarence Knudson  
William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

## CELLOS

Jules Eskin  
Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

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Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

## FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

## PICCOLO

Lois Schaefer

## OBOES

Ralph Gomberg  
John Holmes  
Hugh Matheny

## ENGLISH HORN

Laurence Thorstenberg

## CLARINETS

Gino Cioffi  
Pasquale Cardillo  
Peter Hadcock  
*E<sub>b</sub> Clarinet*

## BASS CLARINET

Felix Viscuglia

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Ernst Panenka  
Matthew Ruggiero

## CONTRA BASSOON

Richard Plaster

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Charles Yancich  
Harry Shapiro  
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Paul Keaney  
Ralph Pottle

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Roger Voisin  
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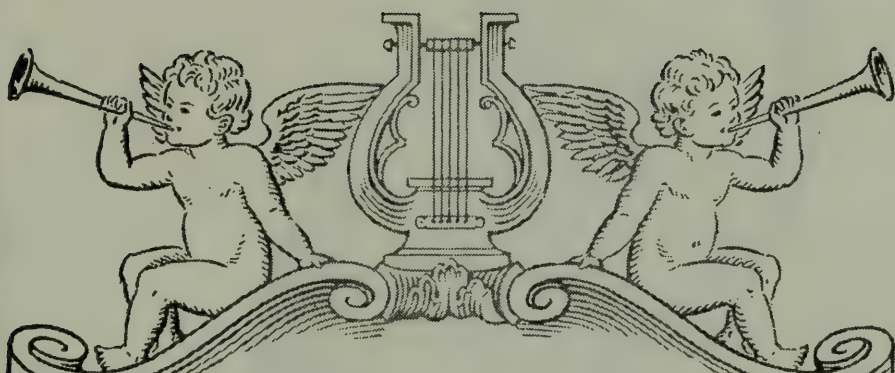
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OF THE

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ERICH LEINSDORF, *Music Director*

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Sacred Trilogy) . . . . . 12

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## THE SOLOISTS

**FLORENCE KOPLEFF**, who has appeared with this Orchestra numerous times in Boston and at Tanglewood, was born in New York City and educated entirely in this country. She first received recognition as contralto soloist with the Robert Shaw Chorale and has travelled extensively with this group, not only in North America, but also in State Department sponsored tours of the Middle East, the Soviet Union and South America. In addition to her many performances in concerts and oratorios with leading choral societies in this country, she has appeared as soloist with the orchestras of New York, Cleveland, Chicago, Los Angeles and San Francisco, and in concert opera performances with the Little Orchestra Society and the American Opera Society.

**THEODOR UPPMAN**, who made his first appearances with the Boston Symphony Orchestra last weekend, was born in California and began singing at the Palto Alto High School A Capella Choir. He won a scholarship to the Curtis Institute, and later studied music and drama at Stanford University and at the University of Southern California with Carl Ebert. In the 1951-52 London season, he achieved a major success in the title role of Britten's opera "Billy Budd." Since making his debut with the Metropolitan Opera Company twelve years ago in "Pelleas and Melisande," under the direction of Pierre Monteux, Mr. Uppman has sung numerous operatic roles, appearing also with the New York City Opera Company, the Chicago Lyric Opera Company, and in summer festivals of light opera. In the current season he will sing in the Metropolitan Opera Company's new production of "The Magic Flute" at Lincoln Center.

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DONALD GRAMM has appeared many times with this Orchestra in Boston, at Tanglewood, and on tour. His first appearance was in 1954, when he sang in Berlioz' "The Damnation of Faust," under the direction of Charles Munch. Subsequent performances were in many major works, including the Mass in B minor by Bach, the Ninth Symphony of Beethoven, the St. Matthew Passion and the Brahms Requiem.

Mr. Donald Gramm's career includes many operatic performances. His debut was with the Metropolitan Opera Company in 1964, in Strauss' "Ariadne auf Naxos." He has been re-engaged every season since, and has sung in such operas as Mozart's "Così fan Tutte," Berg's "Wozzeck," and Offenbach's "La Périchole." Many Boston listeners will have heard him very recently in the Opera Group of Boston's production of Schoenberg's "Moses and Aron."

JOHN MCCOLLUM, like Donald Gramm, has frequently appeared at these concerts. After several performances at Tanglewood, he first sang with the Orchestra in Boston in 1953. At that time Dr. Munch invited him to sing "L'Enfance du Christ." Since then he has appeared in "Romeo and Juliet" and "The Damnation of Faust" by Berlioz, also in the B minor Mass and the St. John and St. Matthew Passions of Bach and Beethoven's Ninth Symphony.

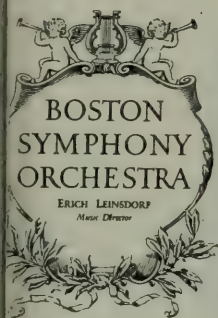
Mr. McCollum has also been featured as a soloist with such distinguished groups as the New York Oratorio Society, the Handel and Haydn Society, the New York Desoff Choir, the Schola Cantorum, the Robert Shaw Chorus, and the New York Concert Choir. He has made many operatic appearances and given numerous recitals from coast to coast. His already busy schedule has recently become expanded with an appointment as Chairman of the Vocal Department of the Music School at the University of Michigan.



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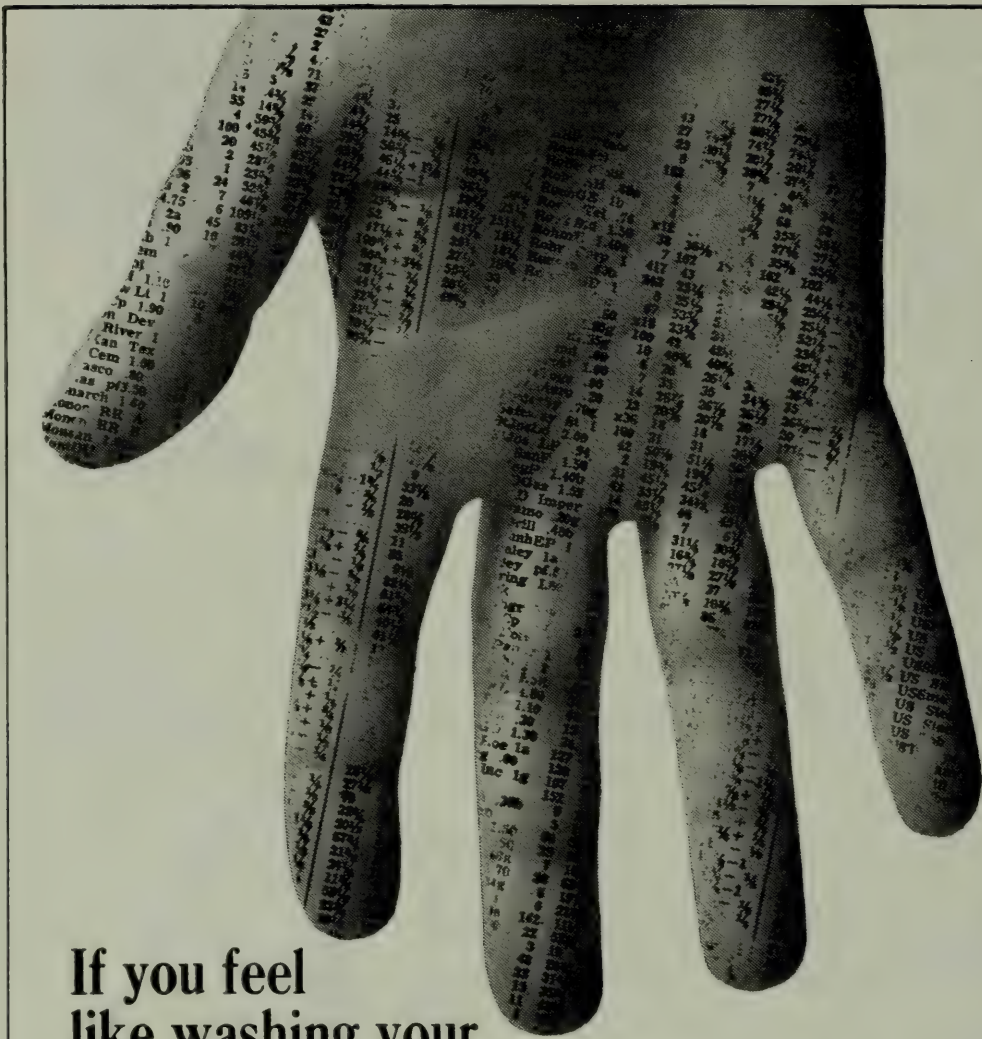
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CHARLES MUNCH, *Guest Conductor*

BERLIOZ.....\*“L’Enfance du Christ,” Sacred Trilogy, *Op. 25*

## I.

### HEROD’S DREAM

Recitative  
Night March  
Herod’s Dream  
Chorus of Soothsayers  
The Stable in Bethlehem  
Angel Chorus

## INTERMISSION

## II.

### THE FLIGHT INTO EGYPT

Overture  
Farewell of the Shepherds  
The Holy Family at Rest

## III.

### THE ARRIVAL AT SAÏS

Recitative  
The Arrival at Saïs  
Trio of the Young Ishmaelites

*Flutes:* DORIOT ANTHONY DWYER, JAMES PAPPOTSAKIS

*Harp:* BERNARD ZIGHERA

### Chorus

Narrator (and Centurion)	JOHN MCCOLLUM, <i>Tenor</i>
Mary	FLORENCE KOPLEFF, <i>Contralto</i>
Joseph	THEODOR UPPMAN, <i>Baritone</i>
Herod	} DONALD GRAMM, <i>Bass</i>
Polydorus	
The Father of a Family	

The role of Polydorus in Scene III will be sung by DONALD MEADERS

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The text will be found on page 28.



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## CHARLES MUNCH

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CHARLES MUNCH, who was Music Director of the Boston Symphony Orchestra from 1949 through 1962, returns to Boston this month as guest conductor for the fifth consecutive season since his retirement. During his present visit he has conducted, in addition to tonight's concert, the programs of December 2, 3, 6, 8, 9, 10 and 13.

Dr. Munch's retirement as Music Director of this Orchestra has in no way resulted in his retirement as a conductor. In November, 1965, he led the French National Orchestra in a tour of Europe which included appearances in Rome, Florence, Milan, Berlin and Paris. During that season he also conducted the London Philharmonic in London, fulfilled a two-week engagement with the Los Angeles Philharmonic Orchestra, and conducted the orchestras of Dallas and Montreal.

Since his last visit to Boston in March, 1966, Dr. Munch has conducted again in Montreal, made a concert tour of Japan, and fulfilled several engagements in Europe and Israel. Last summer he conducted two concerts at the Ravinia Festival and three concerts at Robin Hood Dell.

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## L'ENFANCE DU CHRIST, TRILOGIE SACRÉE

By HECTOR BERLIOZ

Born in Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz composed the chorus entitled *Adieu des Bergers* in October 1850 and conducted it at a concert in the Salle Sainte Cécile in Paris, November 2, 1850. He composed the overture to precede this and the tenor recitative to follow it (*Le Repos de la Sainte Famille*) in 1853 and conducted three numbers under the title *La Fuite en Égypte* in Leipzig, November 30, 1853. He composed the last part (*L'Arrivée à Saïs*) in January 1854; the first part (*Le Songe d'Hérode*) July 27, 1854.

The "Sacred Trilogy" thus came into being in piecemeal fashion, expanding from the center in both directions. The composer conducted the whole at the Salle Herz in Paris, December 10, 1854.

*L'Enfance du Christ* was adapted for the stage by Maurice Kufferath and so presented at the Théâtre de la Monnaie in Brussels, March 28, 1911. *Le Repos de la Sainte Famille* was performed by the Boston Symphony Orchestra November 16, 1923, when Roland Hayes sang the part of the narrator.

The text is Berlioz's own. In publication, he dedicated the first part to his nieces, Josephine and Nanci Suat; the second part to "Mr. Ella, Director of the Musical Union in London"; the third to the "*Singakademie* and the *Sängerverein Paulus* in the University of Leipzig."

The score calls for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, timpani, harp, organ, and strings, with 7 solo voice parts and mixed chorus.

THE idea came to Berlioz quite by chance for his one Biblical work. In 1850, a friend from the Prix de Rome days, the architect Duc, asked him to write in his album. "I take a piece of paper," so the composer tells us, "draw some staves upon it, on which I soon jot



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down an andantino in four parts for the organ. I think that I feel a certain character of artless, rustic mysticism in it, and the fancy takes hold of me to add some words in the same feeling. The organ piece disappears, and soon becomes the chorus of the shepherds at Bethlehem bidding the infant Jesus farewell at the departure of the Holy Family for Egypt."

Berlioz was amused as his fancy carried him into ways quite apart from his custom. The piece, cultivating an antique mode, shaped on the form of a Lutheran chorale, was tranquil and unpretentious; it seemed to point to a Biblical text. His fancy further led him to play a little joke "at the expense of our good gendarmes of French criticism," the critics who had rankled him with their disapproval and condescension. He had the piece performed in Paris (November 12, 1850) under the title *Farewell of the Shepherds to the Holy Family*, a "Mystery by Pierre Ducre, choirmaster of the Sainte-Chapelle, Paris, 1679." The critics were taken in; they looked in vain for "Pierre Ducre" in their history books, and praised the superior virtues of seventeenth century music; only one of them, Leon Kreutzer, was puzzled by the "frequent modulations" in a period when "one scarcely modulated at all."

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It could be said that Berlioz' treatment of the Biblical episode grew from the St. Matthew text: "Being warned of God, the Holy Family departed into Egypt." It grew into a narrative of his own, written by himself, expanding according to his own dramatic needs. Musically speaking, *L'Enfance du Christ* likewise grew from this kernel of a simple, affecting idyl of pastoral adoration. Musically and verbally the work developed in two directions. The gentle chorale was prefaced by an overture of similar antique suggestion; it was followed by a narration of the Holy Family at rest by the roadside.

This became the middle section of the Trilogy. To begin his story Berlioz composed the opening section, depicting the terrified Herod, his decree for the "Massacre of the Innocents" and the flight of Mary and Joseph with their infant, warned by an angelic chorus. A final section told of their hardships and fatigue until their arrival at Saïs, and their friendly welcome there by a family of Ishmaelites.

When Berlioz presented the complete *Sacred Trilogy* to the public of Paris on December 10, 1854 he expected to encounter the usual skepticism, and to lose money by the venture, as had so often happened. He was by then a famous man, whose prodigious, fantastic and sometimes extravagant works it was no longer possible to ignore. His *Fantastic Symphony*, his *Requiem*, *Harold in Italy*, *Romeo and Juliet* and *The Damnation of Faust* had made their impression and

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemmerer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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shown what was likely to come forth when the imagination of this Romantic was kindled by thoughts of love, death or eternity.

To Berlioz's surprise, the first performance of *L'Enfance du Christ* met not only with general approval, but enthusiasm, and actually put 1100 francs in his pocket. Prejudice against the "crazy" Hector vanished as all recognized in him a mood poet, a master of nuance and delicate detail. Their surprise that the composer, long notorious for his wild ways, could so move them by the simple treatment of a sacred subject is quite in accord with the fundamental incomprehension of Berlioz for many years (excepting, of course, by a discerning few). Long acquaintance has singled out many modestly worked-out pages in his music as the rarest, the most deeply felt and, indeed, the most original. The composer cannot be entirely acquitted of trying to seize the attention of his audiences by the use of every extreme, by the dramatic force of the widest contrasts or sudden changes of mood, but his intense dramatic instinct, his urge to probe the length and breadth of his subject, is a truer explanation. The quieter end of the dynamic range, that mysterious breathless realm of sound which merges with silence, Berlioz eagerly cultivated. He had the misfortune of so dazzling all hearers by his sensational ways that the moments in

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

*John Hancock*  
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between were insufficiently noticed. It can be said that his genius burned at its finest and truest when he was most sparing of his instrumental forces and at these times his skill as colorist and mood painter is most effective. The *Offertorium* or *Hostias* in the *Requiem* come to mind, the religious chorus in the first part of *The Damnation of Faust*, many passages in *Les Troyens*. His later works, and *L'Enfant du Christ* is one of them, show the maturity which does not fly to the fantastic or set off a pianissimo episode by ushering it in with a fortissimo one.

The composer himself accepted the general praise with not a little pique at the surprise that went with it, as if those who were raising the clamor were quite unaware that Berlioz had spent his life writing serene, quietly affecting music which they had not noticed because they were too busy protesting about the other parts. "Many people imagined that they could detect a radical change in my style and

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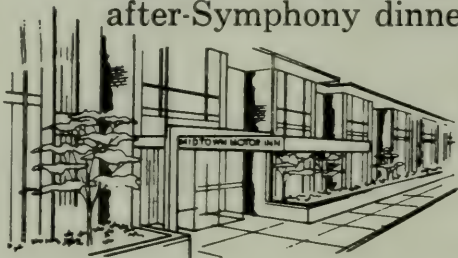
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manner," wrote Berlioz in his memoirs. "This opinion is entirely without foundation. The subject naturally lent itself to a gentle and simple style of music, and for that reason alone was more in accordance with their taste and intelligence. Time would probably have developed these qualities, but I should have written *L'Enfance du Christ* in the same style twenty years ago."

Berlioz drew his subject from the Second Chapter of the Gospel according to St. Matthew, relating the story in his own words, filling it out into an ampler but simple and homely narration, which in turn introduces dialogue where there is verbal as well as musical characterization. He creates briefly the figures of the Roman centurion, and of Polydorous, the Captain of Herod's patrol, who takes orders from his king. Berlioz's conception of Herod, haunted by fear for his throne and his life, beset by terrifying dreams, is quite in accord with history. (This was the Herod who murdered his political opponents without scruple. If he deserved the title of "The Great," it was by comparison with his successor, his youngest son, Antipas, the Herod who was responsible for the death of John the Baptist, and who was as weak an administrator as his father had been a crafty one.)

But Berlioz departs from the story of St. Matthew when he replaces the Magi from the Orient, a devout and benevolent trio, with sooth-



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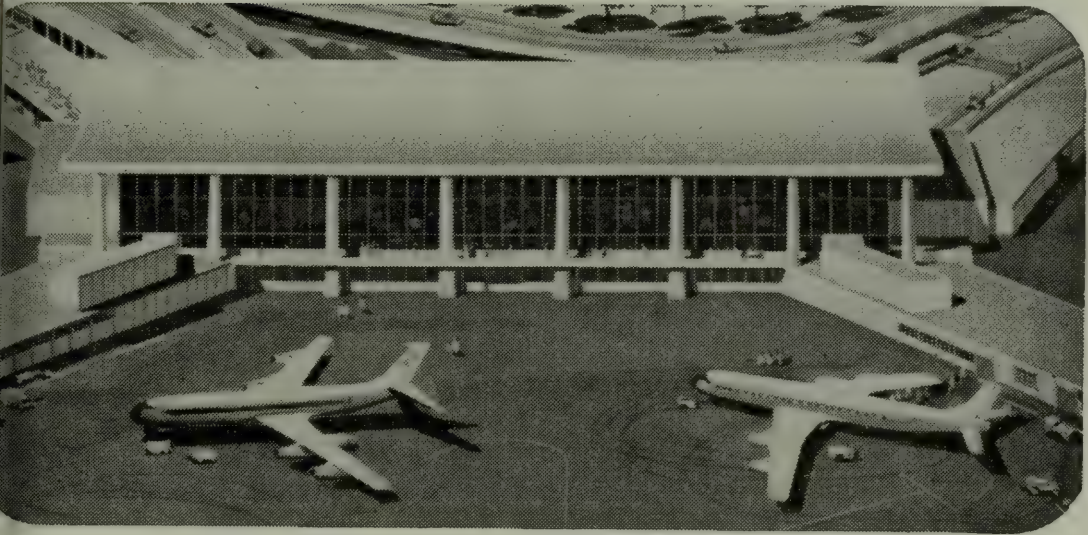
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sayers of Judea — “Les devins,” who are thoroughly evil characters. In Matthew, the wise men came to Herod with their revelation, were sent by him to Bethlehem to confirm it, and thereupon showed the degree of their wisdom when they avoided further parley with the aroused Herod and “departed into their own country another way.” According to Matthew, then, the “Massacre of the Innocents” was the sole decision of Herod. Not so Berlioz, who was alert for dramatic possibilities. His soothsayers first heard the prophecy from Herod’s lips as he recounted a dream of a newborn babe who was to supersede him, and immediately advised the massacre. In attributing this abominable suggestion to the soothsayers, Berlioz’ motive was — as always — musical. He obviously wanted to depict hair-raising conjurations.

After the narrator has introduced King Herod in a brief recitative, the orchestra mysteriously sets forth the light tread of a nocturnal march. Polydorus, the Captain of the patrol, encountering a centurion, tells him of Herod’s insane fear for his throne and his consequently insane and tyrannical acts. Polydorus brings in the soothsayers, and Herod tells them about a dream which constantly haunts him that a newborn child will eventually deprive him of his power. They answer him in “cabalistic” measures; weird incantations in 7/4 rhythm

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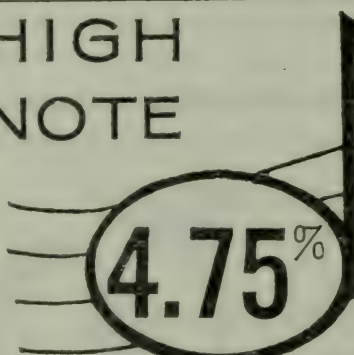
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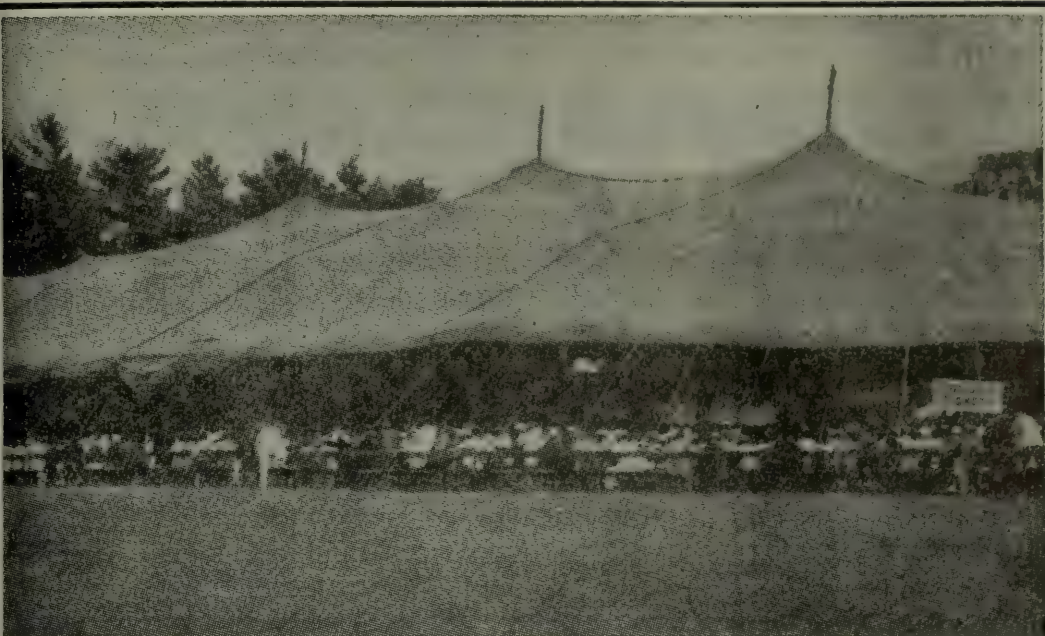
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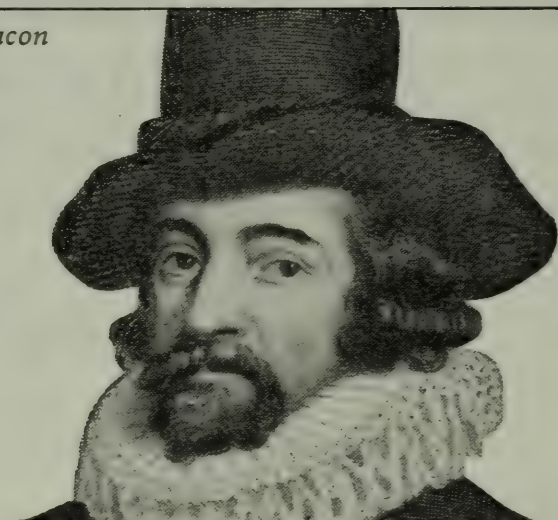
(unprecedented in 1854). They advise that every child under two be put to death. The next scene is the stable in Bethlehem where Mary and Joseph are rejoicing in their child. In the final scene, an invisible choir of angels warns the couple to flee with the infant, for he is "in great peril."

The second part opens with an overture, after which the chorus of shepherds sings a friendly farewell to the Holy Family at their departure. Their periodic phrases are echoed by the dulcet tones of oboes and clarinets. Finally, the Narrator describes how the couple rest by the roadside on their journey. A celestial "Alleluia" from the chorus off stage becomes a final blessing.

In the third part the Narrator tells of the increasing exhaustion of the couple. They enter the city of Saïs; Joseph knocks at a door imploring food and shelter, saying that his wife is dying, and the child

*Francis Bacon*

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has no milk. They are harshly repulsed. They knock at another door, and Mary makes a piteous appeal. The father of an Ishmaelite family welcomes the ailing travelers, gives them food and prepares a cradle for the infant. Learning that Joseph is a carpenter like himself he urges the Holy Family to live with them so that the men may ply their trade together. An instrumental trio by two flutes and harp is performed for the visitors, and the chorus sings a final beatification.

*L'Enfance du Christ* has been generally translated into English by *The Childhood of Christ*, perhaps by way of the German title by Peter Cornelius, *Des Heilands Kindheit*, *Kindheit* meaning both "infancy" and "childhood." Jacques Barzun, protesting that this English version sounds "rather like a report by a group of progressive educators," uses the more accurate title *The Infant Christ*.

## PART I

### *Herod's Dream*

#### PROLOGUE

*Narrateur:*

Dans la crèche, en ce temps, Jésus venait  
de naître;  
Mais nul prodige encore ne l'avait fait  
connaître,  
Et déjà les puissants tremblaient,  
Déjà les faibles espéraient, tous at-  
tendaient.

Or, apprenez, Chrétiens, quel crime  
épouvantable  
Au roi des Juifs alors suggéra la terreur.  
Et le céleste avis que, dans leur humble  
étable,  
Aux parents de Jésus envoya le Seigneur.

*Narrator:*

In the manger, at this time, the newborn  
Jesus lay,  
But no wonders had yet foretold his  
coming;  
Already those in power trembled,  
The lowly ones hoped; all were waiting.

And now hear, Christians, of the fearful  
crime  
Which grew from Herod's terror,  
And the heavenly advice which the Lord  
gave  
To the parents of Jesus in the humble  
stable.





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*Un Centurion:*

Qui vient?

*Centurion:*

Who goes there?

*Polydorus (Le commandant de la patrouille):*  
Rome!

*Polydorus (Officer of the watch):*  
Rome!

*Un Centurion:*

Avancez!

*Centurion:*

Advance!

*Polydorus:*

Halte!

*Polydorus:*

Halt!

*Centurion:*

(Recitative) Polydorus! Je te croyais déjà, soldat, aux bords du Tibre.

*Centurion:*

(Recitative) Polydorus! I thought you were already in Rome on the shores of the Tiber.

*Polydorus:*

J'y serais en effet si Gallus,  
Notre illustre prêteur, m'eût enfin laissé libre;  
Mais il m'a, sans raison, imposé pour prison  
Cette triste cité, pour y voir ses folies,  
Et d'un roitelet juif garder les insomnies.

*Polydorus:*

I would be if our illustrious Praetor Gallus had let me free, but his senseless command keeps me here in this miserable city to watch the restless follies of a petty ruler.

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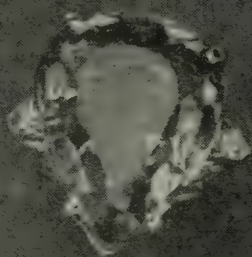
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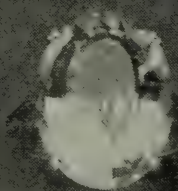
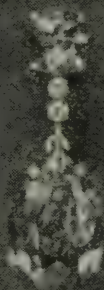
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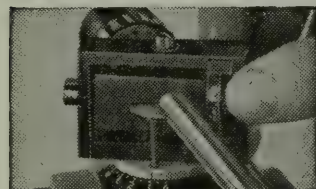
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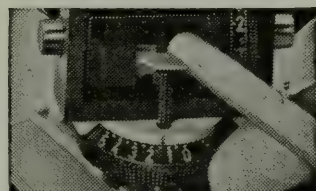
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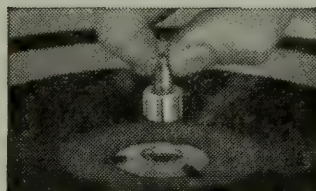
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*Centurion:*  
Que fait Hérode?

*Polydorus:*  
Il rêve, il tremble,  
Il voit partout des traîtres, il assemble  
son conseil chaque jour;  
Et du soir au matin  
Il faut sur lui veiller . . . il nous obsède  
enfin.

*Centurion:*  
Ridicule tyran! Mais va, poursuis ta  
ronde . . .

*Polydorus:*  
Il le faut bien. Adieu! Jupiter le confonde!

*Centurion:*  
What of Herod?

*Polydorus:*  
He dreams, he trembles, he sees traitors  
at every hand, he calls his council every  
day, and we must watch over him from  
morning till night. It is maddening.

*Centurion:*  
Ridiculous tyrant! But go, fulfill your  
rounds.

*Polydorus:*  
I must go. Adieu. Jupiter confound  
him!

SCENES II and III (*Interior of Herod's Palace*)

*Herodes:*  
(Recitative)  
Toujours ce rêve! Encore cet enfant  
Qui doit me détrôner! Et ne savoir que  
croire  
De ce présage menaçant, pour ma vie  
et ma gloire!

O misère des rois! Régner et ne pas  
vivre!  
À tous donner des lois, et désirer de  
suivre  
Le chevrier, le chevrier au fond des bois!  
O nuit profonde, qui tiens le monde  
Dans le repos plongé, à mon sein ravagé  
Donne la paix une heure, et que ton  
voile effleure  
Mon front d'ennuis chargé, à mon sein  
ravagé  
Donne la paix une heure! O misère des  
rois!  
Effort stérile! Le sommeil fuit;  
Et ma plainte inutile ne hâte point  
ton cours,  
Interminable nuit! Interminable nuit!

*Herod:*  
(Recitative)  
Always that dream! Again that child  
menaces my throne! And not to be able  
to know whether to believe this threat  
to my life and my glory!

O, misery of kings, to reign and not truly  
to live! To make laws when I would  
rather be following a goatherd into the  
woods! O night, holding the world in  
slumber, give a single hour's peace  
to my anguished spirit! O misery of  
kings, fruitless effort! I cannot sleep; my  
complaints are futile — O interminable  
night!

# la maisonette

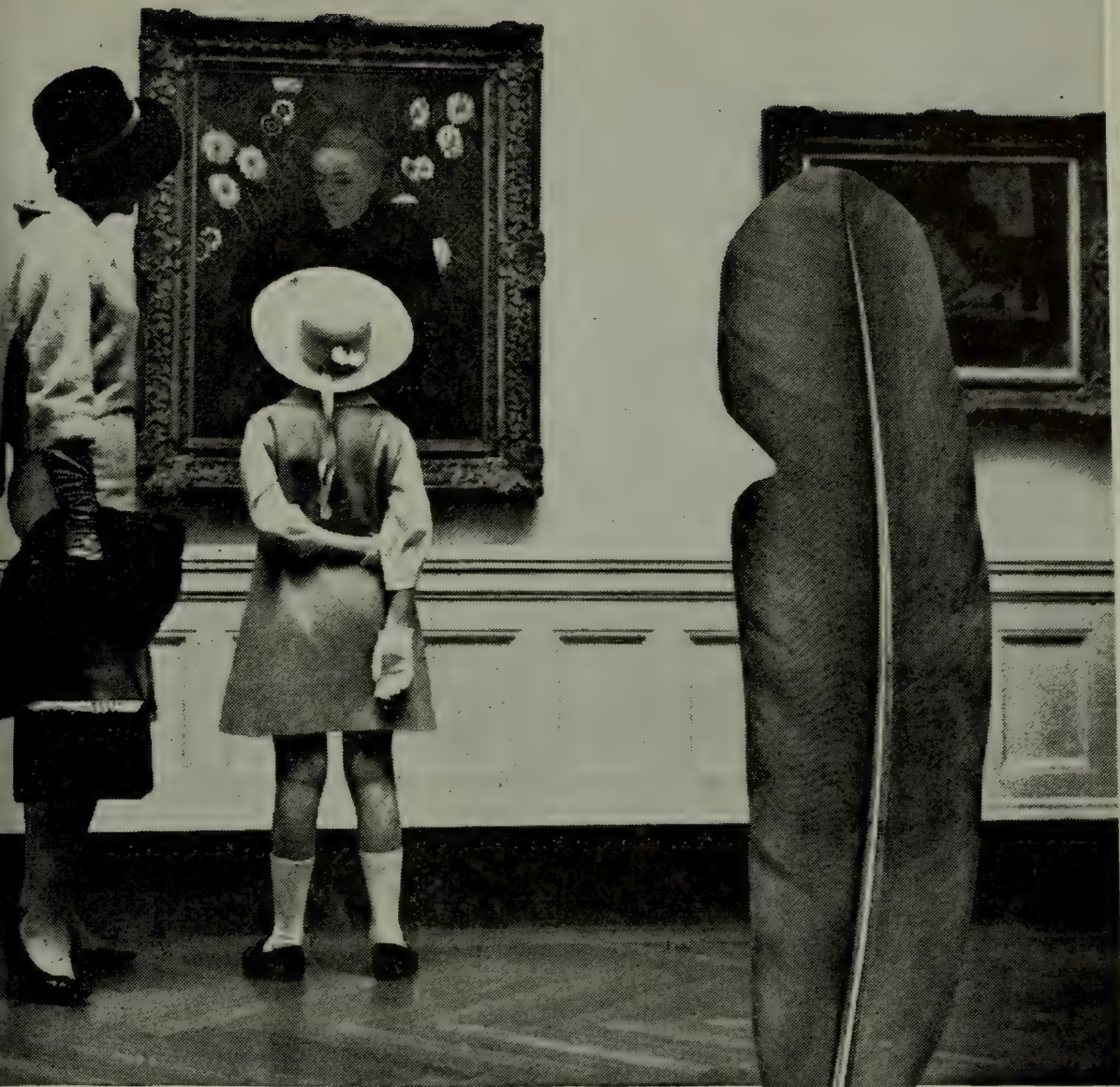
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*Polydorus:*  
Seigneur!

*Herodes:*  
Lâches, tremblez!  
Je sais tenir encore une épée . . .

*Polydorus:*  
Arrêtez!

*Herodes (le reconnaissant):*  
Ah! c'est toi, Polydore!  
Que viens tu m'annoncer?

*Polydorus:*  
Seigneur, les devins juifs viennent de  
s'assembler par vos ordres.

*Herodes:*  
Enfin!

*Polydorus:*  
Ils sont là.

*Herodes:*  
Qu'ils paraissent!

*Polydorus:*  
Lord!

*Herod:*  
Cowards, tremble! I can still hold a  
sword —

*Polydorus:*  
Stop!

*Herod (recognizing him):*  
Ah, it's you, Polydorus! What news do  
you bring?

*Polydorus:*  
Lord, the soothsayers have arrived by  
your order.

*Herod:*  
At last!

*Polydorus:*  
They are here.

*Herod:*  
Let them appear!

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SCENE IV. (*Herod and the Soothsayers*)

*Les Devins:*

Les sages de Judée, ô roi, te reconnais-  
sent  
Pour un prince savant et généreux;  
Ils te sont dévoués.  
Parle, qu'attends-tu d'eux?

*Herodes:*

Qu'ils veuillent m'éclairer.  
Est-il quelque remède  
Au souci dévorant qui dès longtemps  
m'obsède?

*Les Devins:*

Quel est-il?

*Herodes:*

Chaque nuit, le même songe m'épou-  
vante; toujours une voix grave et lente  
me répète ces mots: "Ton heureux temps  
s'enfuit! Un enfant vient de naître qui  
fera disparaître ton trône et ton pou-  
voir." Puis-je de vous savoir si cette  
terreur qui m'accable est fondée, et com-  
ment ce danger redoutable peut être  
détourné?

*The Soothsayers:*

The sages of Judea, O King, know you  
for a prince both wise and generous;  
they are your servants. What do you  
wish of them?

*Herod:*

I want them to explain. Is there some  
remedy for the devouring trouble that  
has long preyed upon me?

*The Soothsayers:*

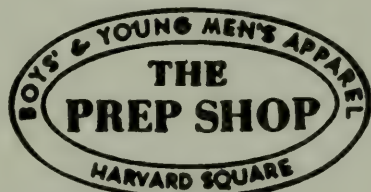
What is that?

*Herod:*

Every night the same dream terrifies me;  
there is always a grave and slow voice  
repeating the words: "Your days of  
happiness are over! A child has been  
born who will take your throne and  
your power." Can you tell me if this  
awful threat is true, and how it may be  
avoided?

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*Les Devins:*

Les esprits le sauront, et, par nous consultés, bientôt ils répondront.

*Les Devins:*

La voix dit vrai, seigneur. Un enfant vient de naître qui fera disparaître ton trône et ton pouvoir. Mais nul ne peut savoir ni son nom ni sa race.

*Herodes:*

Que faut-il que je fasse?

*Les Devins:*

Tu tomberas, à moins que l'on ne satisfasse  
Les noirs esprits, et si, pour conjurer le sort,  
Des enfants nouveaux-nés tu n'ordonnes la mort.

*Herodes:*

Eh bien! eh bien! par le fer qu'ils périssent!  
Je ne puis hésiter. Que dans Jérusalem,  
à Nazareth, à Bethléem,  
Sur tous les nouveaux-nés mes coups s'appesantissent!  
Malgré les cris, malgré les pleurs  
De tant de mères éperdues,  
Des rivières de sang vont être répandues.  
Je serai sourd à ces douleurs.  
La beauté, la grâce, ni l'âge ne feront  
faiblir mon courage:  
Il faut un terme à mes terreurs!

*The Soothsayers:*

The spirits will know; and, consulted by us, will soon give their answer.

*(The Soothsayers make cabalistic evolutions and proceed with their conjuration.)*

*The Soothsayers:*

The voice is right, my Lord. A child has been born who will destroy your throne and your power. But none may know his name or his race.

*Herod:*

What can I do?

*The Soothsayers:*

You will fall unless you satisfy the spirits of darkness, and to do this you must order death upon all newborn children.

*Herod:*

It is well! Let them perish by the sword! I must not waver. My might shall fall upon all the newborn in Jerusalem, Nazareth, Bethlehem. In spite of the cries and tears of the mothers. There shall be rivers of blood. I shall be deaf to their wailings. Beauty, grace, age, shall not shake my courage. An end must be made to my terrors!

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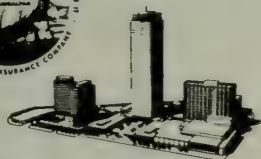


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*Les Devins:*

Oui, oui! par le fer qu'ils périssent!  
N'hésite pas, n'hésite pas!  
Que dans Jérusalem, à Nazareth, à Beth-  
léem,  
Sur tous les nouveaux-nés tes coups  
s'appesantissent!  
Oui! malgré les cris, malgré les pleurs  
De tant de mères, les rivières de sang  
qui seront répandues,  
Demeure sourd à ces douleurs!  
Que rien n'ébranle ton courage!  
Et vous, esprits, pour attiser sa rage,  
Redoublez ses terreurs, redoublez ses  
terreurs!  
Demeure sourd à ces douleurs!

*The Soothsayers:*

Yes, yes, They shall perish by the sword!  
Do not hesitate! Let your might fall  
upon all the newborn in Jerusalem,  
Nazareth, Bethlehem. Yes! In spite of  
the cries, the tears of so many mothers,  
the rivers of blood, you shall be deaf to  
these wailings! Let nothing shake your  
courage! And you, spirits, to excite his  
rage, redouble his terror!

*SCENE V (The Stable in Bethlehem)*

*Marie:*

O mon cher fils, donne cette herbe tendre  
À ces agneaux qui vers toi vont bêlant!  
Ils sont si doux! laisse, laisse les prendre!  
Ne les fais pas languir, ô mon enfant!

*Mary:*

O my dear son, give this tender grass to  
the lambs gathered around you! They  
are so gentle! Let them take it! Do not  
make them wait, my child!

*Marie et Joseph:*

Répands encore ces fleurs sur leur litière!  
Ils sont heureux de tes dons, ils sont  
heureux de tes dons!  
Vois leurs jeux! Vois leur gaité!  
Oh! sois béni, mon cher enfant, mon  
cher et tendre enfant  
... divin enfant!

*Mary and Joseph:*

Spread flowers about them. They are  
happy with your gift. See them leaping  
for joy! Blessings upon thee my dear  
child, my dear and tender, my divine  
child!

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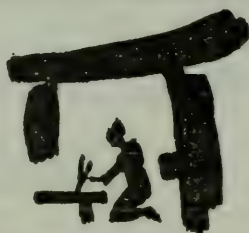
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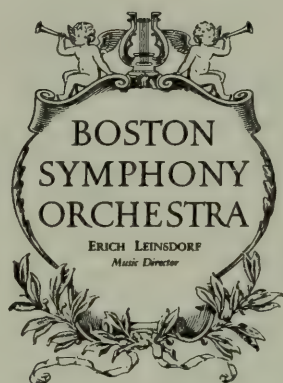
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In the eighty-six years of the Boston Symphony Orchestra there have been only a handful of occasions when the Orchestra has been forced to postpone a concert by inclement weather or such occurrences as the November 1965 power failure. The day has passed, however, when the majority of the Orchestra's many subscribers and its players live within easy reach of Symphony Hall—a large number travel many miles, usually by car, to the concerts and the system of traffic is easily upset by heavy storms. When there is a storm, the Symphony Hall switchboard is swamped with calls concerning the possibility of a postponement.

To make it easier for our subscribers to learn what is afoot, the Orchestra has arranged with several radio stations to broadcast any notice of a change in concert schedule.

In the future, if you have any doubt about a concert's being held, please tune to one of the following radio stations rather than call Symphony Hall. These stations have agreed to carry an announcement as soon as a decision has been made.

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WEZE	1260 kc.
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SCENE VI (*Invisible Angels. Mary. Joseph*)

*Choeur d'anges:*

Joseph! Marie! Écoutez-nous!

*Marie et Joseph:*

Esprits de vie, est-ce bien vous?

*Choeur d'anges:*

Il faut sauver ton fils qu'un grand péril  
menace, Marie!

*Marie:*

O ciel, mon fils!

*Choeur d'anges:*

Oui, vous devez partir, et de vos pas bien  
dérober la trace;

Dès ce soir au désert vers l'Égypte il  
faut fuir.

*Marie et Joseph:*

À vos ordres soumis, purs esprits de  
lumière,

Avec Jésus au désert nous fuirons.

Mais accourez à notre humble prière,

La prudence, la force, et nous le sau-  
verons.

*Choeur d'anges:*

La puissance céleste saura de vos pas  
écarter

Toute rencontre funeste . . .

*Marie et Joseph:*

En hâte allons tout préparer.

*Choeur d'anges:*

Hosanna! Hosanna!

*Angelic chorus:*

Joseph! Mary! Hear us!

*Mary and Joseph:*

Heavenly spirits — is it you?

*Angelic chorus:*

You must save your son from great  
danger, Mary!

*Mary:*

Heavens, my son!

*Angelic chorus:*

Yes, you must depart, and leave no trace;  
Before evening you must flee into the  
desert toward Egypt.

*Mary and Joseph:*

We submit to your orders, pure spirits  
of light,

We shall flee into the desert with Jesus.

But listen to our humble prayers.

Give us the wisdom and strength to  
escape.

*Angelic chorus:*

The strength from heaven will protect  
you from all danger —

*Mary and Joseph:*

Let us then hasten.

*Angelic chorus:*

Hosanna! Hosanna!



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## PART II

### *The Flight into Egypt*

*(Overture. The Shepherds' Farewell to the Holy Family)*

#### *Les Bergers:*

Il s'en va loin de la terre,  
Où dans l'étable il vit le jour.  
De son père et de sa mère,  
Qu'il reste le constant amour!  
Qu'il grandisse, qu'il prospère,  
Et qu'il soit bon père à son tour!

Oncques si, chez, l'idolâtre  
Il vient à sentir le malheur,  
Fuyant la terre marâtre,  
Chez nous qu'il revienne au bonheur!  
Que la pauvreté du pâtre  
Reste toujours chère à son coeur!

Cher enfant, Dieu te bénisse!  
Dieu vous bénisse, heureux époux!  
Que jamais de l'injustice,  
Vous ne puissiez sentir les coups!  
Qu'un bon ange vous avertisse  
Des dangers planant sur vous!

#### *The Shepherds:*

He is going far from the land  
Where in a stable he first saw the light  
of day.  
May he stay in the constant love of his  
father and his mother!  
May he grow and prosper, and at last  
become a good father in his turn!

If, surrounded by idolatry  
He should ever be troubled,  
Fleeing a hostile land,  
May he find peace with us!  
May we, humble shepherds  
Stay always dear to his heart!

Dear child, God bless thee!  
God bless you, happy pair!  
May you never feel the blows of in-  
justice!  
May a good angel warn you  
Of the dangers lurking around you!

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## *The Holy Family at Rest*

*Narrateur:*

Les Pélerins étant venus en un lieu de belle apparence, où se trouvaient arbres touffus et de l'eau pure en abondance, Saint Joseph dit: "Arrêtez-vous! Près de cette claire fontaine, après si longue peine, ici reposons-nous!" L'enfant Jésus dormait . . . Pour lors Sainte Marie, arrêtant l'âne, répondit:

"Voyez ce beau tapis d'herbe douce et fleurie,  
Le Seigneur pour mon fils au désert l'étendit."

Puis s'étant assis sous l'ombrage de trois palmiers au vert feuillage, l'âne paissant, l'enfant dormant, les sacrés voyageurs quelque temps sommeillèrent bercés par des songes heureux, et les anges du ciel à genoux autour d'eux, le divin enfant adorèrent:

*(8 Voix au loin derrière la scène)*  
Alleluia, Alleluia!

*Narrator:*

The travelers, having come to a well-seeming spot, abundant in trees and pure water, holy Joseph said: "Let us stop by this clear spring after our painful journey, let us rest here!" The infant Jesus was sleeping. Holy Mary, stopping the ass for a moment, answered: "Behold this fair carpet of gentle grass and flowers; The Lord has spread this in the desert for my son." Then they sat in the leafy shade of three palm trees, The ass grazing, the child sleeping, the holy travelers in slumber too, lulled by sweet dreams, and the angels of heaven around them kneeling in adoration of the holy child.

*Angelic voices (off-stage):*  
"Alleluia, Alleluia."

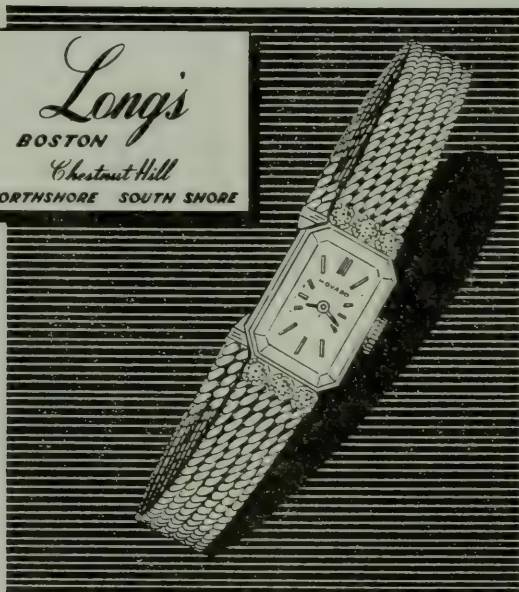
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PART III  
*The Arrival at Saïs*

*Narrateur:*

Depuis trois jours, malgré l'ardeur du vent,  
Ils cheminaient dans le sable mouvant.  
Le pauvre serviteur de la famille sainte,  
L'âne, dans le désert, était déjà tombé,  
Et, bien avant de voir d'une cité l'enceinte,  
De fatigue et de soif son maître eut succombé  
Sans le secours de Dieu.

Seule Sainte Marie marchait.  
Calme et sereine,  
Et de son doux enfant  
La blonde chevelure et la tête bénie  
Semblaient la ranimer, sur son cœur reposant.  
Mais bientôt ses pas chancelèrent.  
Combien de fois les époux s'arrêtèrent.

Enfin, pourtant, ils arrivèrent à Saïs,  
Haletants, presque mourants,  
C'était une cité dès longtemps réunie  
À l'Empire Romain.

Pleine de gens cruels, au visage hautain.  
Oyez combien dura la navrante agonie  
Des Pèlerins cherchant un asile et du pain.

*Narrator:*

For three days, blown by the winds  
They went their way over the yielding sands.  
The poor beast, serving the holy family  
Had already fallen in the desert,  
And, long before coming in sight of city walls,  
The master too would have succumbed  
to fatigue and thirst  
Without the help of God.

Only holy Mary continued calm and serene,  
For the fair and blessed head of her gentle child  
Resting on her heart, seemed to sustain her.  
But soon her steps faltered.  
Often the two were compelled to stop.

At last they arrived at Saïs, breathless,  
Almost lifeless;  
It was a city long since controlled by Rome,

Full of cruel people of haughty visage.  
Hear how long this affliction lasted  
As the pilgrims sought shelter and food!

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SCENE I (Inside the City of Sais)

(Duet)

*Ste. Marie:*

Dans cette ville immense  
Où le peuple en foule s'élance,  
Quelle rumeur! Joseph! j'ai peur!  
Je n'en puis plus . . . las! je suis  
morte. . . .

Allez frapper à cette porte!

*St. Joseph:*

Ouvrez, ouvrez, secourez-nous,  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte soit accordée  
A la mère, à l'enfant!  
Hélas! de la Judée  
Nous arrivons à pied.

*Choeur: (six basses)*

Arrière, vils Hébreux!  
Les gens de Rome n'ont que faire  
De vagabonds et de lépreux!

*Ste. Marie:*

Mes pieds de sang teignent la terre!

*St. Joseph:*

Seigneur! ma femme est presque morte!

*Mary:*

This great city, these jostling crowds,  
What confusion! Joseph! I am frightened!  
I can do no more — I shall die —  
Knock at this door!

*Joseph:*

Open, open, help us,  
Let us rest with you!  
Give the boon of hospitality  
To the mother, the child!  
Alas, we have come from Judea  
We have walked all the way.

*Chorus:*

Go away, vile Hebrews!  
The people of Rome have nothing to do  
With vagabonds and lepers!

*Mary:*

My feet are bleeding!

*Joseph:*

Sir! My wife is dying!

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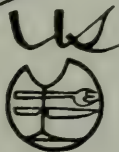
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*Ste. Marie:*

Jésus va mourir . . . c'en est fait:  
Mon sein tari n'a plus de lait!

*St. Joseph:*

Frappons encore à cette porte.

Oh! par pitié, secourez-nous!  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte soit accordée  
À la mère, à l'enfant!  
Hélas! de la Judée  
Nous arrivons à pied.

*Choeur:*

Arrière, vils Hébreux!  
Les gens d'Égypte n'ont que faire  
De vagabonds et de lépreux.

*St. Joseph:*

Seigneur! sauvez la mère!  
Marie expire . . . c'en est fait . . .  
Et son enfant n'a plus de lait.  
Votre maison, cruels, reste fermée! vos  
coeurs sont durs!

*Mary:*

Jesus will die — hope is lost!  
My breasts are without milk!

*Joseph:*

Let us knock once more at this door.

In the name of pity, help us!  
Let us rest with you!  
Give the boon of hospitality  
To the mother, the child!  
Alas, we have come from Judea,  
We have walked all the way.

*Chorus:*

Go away, vile Hebrews!  
The people of Egypt have nothing to do  
With vagabonds and lepers!

*Joseph:*

Sir! Save the mother!  
Mary is dying —  
And her child has no milk.  
Your house, cruel people, and your  
Hard hearts are closed to us!

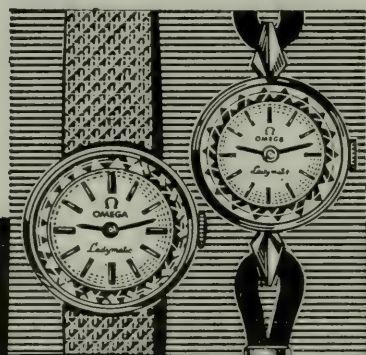
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Tout à l'écart, un humble toit . . .  
Frappons encore . . .  
Mais qu'à ma voix unie  
Votre voix si douce, Marie,  
Tente aussi de les attendrir.

*Ste. Marie:*

Hélas! nous aurons à souffrir  
Partout l'insulte et l'avanie! . . .  
Je vais tomber . . .

*St. Joseph:*

Oh! par pitié!

*Ste. Marie:*

Oh! par pitié, secourez-nous,  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte . . . soit accordée  
Aux parents, à l'enfant.  
Hélas! de la Judée  
Nous arrivons à pied.  
Que l'hospitalité sainte . . . soit accordée  
Aux parents, à l'enfant.  
Hélas! de la Judée  
Nous arrivons à pied.

There is a humble roof, off on the side,  
Under a branching sycamore.  
Let us knock once more —  
But this time join your gentle voice with  
mine  
Mary, and try to move their pity.

*Mary:*

Alas! We meet everywhere with insults  
and affronts!  
I shall fall —

*Joseph:*

O, have pity!

*Mary:*

Have pity, help us,  
Let us rest with you!  
Give the boon of hospitality  
To the parents, the child.  
Alas, we have come from Judea,  
We have walked all the way.

*(The door opens. The father of a  
family gazes upon the fugitives with  
sympathy)*

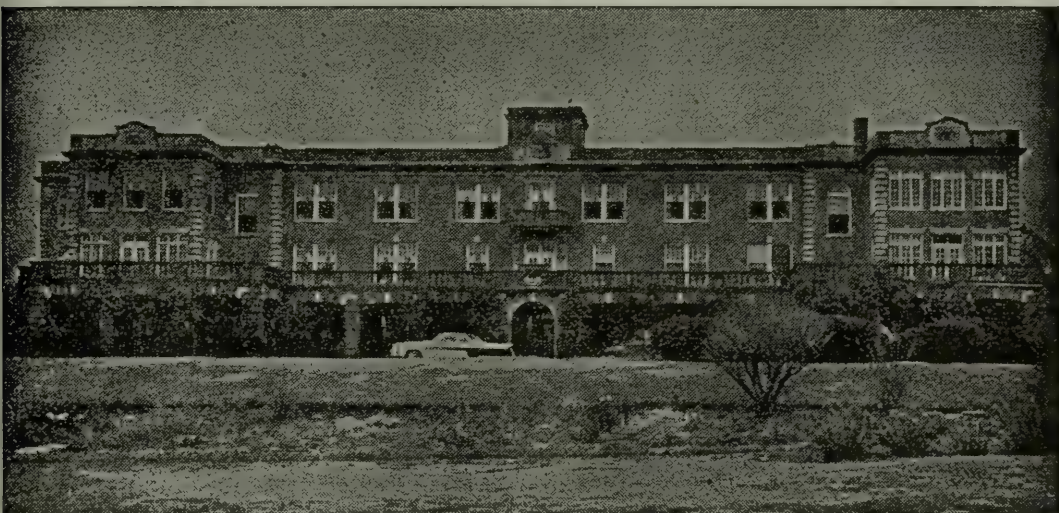
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*Le Père de Famille:*

Entrez, entrez, pauvres Hébreux:  
La porte n'est jamais fermée  
Chez nous aux malheureux.  
Pauvres Hébreux, entrez.

SCENE II (*The interior of the house of the Ishmaelites*)

*Le Père de Famille:*

Grands dieux! quelle détresse!  
Qu' autour d'eux on s'empresse!  
Filles et fils et serviteurs,  
Montrez la bonté de vos cœurs.  
Que de leurs pieds meurtris on lave les  
blessures;  
Donnez de l'eau, donnez du lait, des  
grappes mûres,  
Préparez à l'instant  
Une couchette pour l'enfant.

*Choeur:*

Que de leurs pieds meurtris on lave les  
blessures;  
Donnez da l'eau, du lait, des grappes  
mûres;  
Préparez à l'instant  
Une couchette pour l'enfant.

*The father of a family:*

Come in, come in, poor Hebrews!  
Our door is never closed to those in  
trouble.

*The father of a family:*

Great gods! What distress  
Has come upon them!  
Sons and daughters, servants,  
Show the bounty of your hearts.  
Cleanse their bruised feet;  
Give them water, milk, ripe grapes,  
Prepare at once  
A cradle for the child.

*Chorus:*

Cleanse their bruised feet;  
Give them water, milk, ripe grapes,  
Prepare at once  
A cradle for the child.

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*Le Père de Famille:*

Sur vos traits fatigués la tristesse est  
empreinte;  
Ayez courage, nous ferons  
Ce que nous pourrons  
Pour vous aider.  
Bannissez toute crainte;  
Les enfants d'Ismaël  
Sont frères de ceux d'Israël.  
Nous avons vu le jour au Liban, en Syrie.  
Comment vous nomme-t-on?

*St. Joseph:*

Elle a pour nom Marie,  
Je m'appelle Joseph, et nous nommons  
l'enfant Jésus.

*Le Père de Famille:*

Jésus! quel nom charmant!  
Dites, que faites vous pour gagner votre  
vie?  
Oui, quel est votre état?

*St. Joseph:*

Moi, je suis charpentier.

*Le Père de Famille:*

Eh bien, c'est mon métier, vous êtes mon  
compère.  
Ensemble nous travaillerons,  
Bien des deniers nous gagnerons,  
Laissez faire.  
Près de nous Jésus grandira,  
Puis bientôt il vous aidera,  
Et la sagesse il apprendra,  
Laissez, laissez faire.

*Choeur:*

Laissez faire.  
Près de nous Jésus grandira,  
Puis bientôt il vous aidera,  
Et la sagesse il apprendra,  
Laissez, laissez faire.

*Le Père de Famille:*

Pour bien finir cette soirée  
Et réjouir nos hôtes, employons la  
science sacrée,  
Le pouvoir des doux sons,  
Prenez vos instruments, mes enfants:  
toute peine  
Cède à la flûte unie à la harpe Thébaine.

*The father of a family:*

Sorrow is plain on your faces.  
Have courage, we shall do all we can  
To help you.  
Fear no longer;  
The children of Ishmael  
Are brothers to the children of Israel.  
We ourselves come from Liba, in Syria.  
And who are you?

*Joseph:*

Her name is Mary,  
Mine is Joseph, and the baby we have  
called Jesus.

*The father of a family:*

Jesus! What a charming name!  
Tell me, what is your occupation?

*Joseph:*

I am a carpenter.

*The father of a family:*

Good, that is my trade; we two are the  
same.  
Let us work together.  
We can earn our living,  
Let us do it.  
Jesus will grow up with us.  
And soon he can help us,  
And learn meanwhile.  
Let us do this together.

*Chorus:*

Let us do it.  
Jesus will grow up with us.  
And soon he can help us,  
And learn meanwhile.  
Let us do this together.

*The father of a family:*

And to finish this evening  
And cheer our guests,  
We shall employ the blessed art of music,  
The spell of peaceful sounds.  
Take your instruments, children  
And mingle the flute with the Theban  
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*Le Père de Famille:*

*Vous pleurez, jeune mère . . .  
Douce larmes, tant mieux!*

*Allez dormir, bon père,  
Bien reposez,  
Mal ne songez,  
Plus d'alarmes;  
Que les charmes  
De l'espoir du bonheur  
Rentrent en votre cœur.*

*Marie et Joseph:*

*Adieu, merci, bon père;  
Déjà ma peine amère  
Sembble s'enfuir, s'évanouir.*

*Choeur:*

*Allez dormir, bon père,  
Doux enfant, tendre mère;  
Bien reposez, mal ne songez,  
Plus d'alarmes, que les charmes  
De l'espoir, du bonheur  
Rentrent en votre cœur.*

*The father of a family:*

*You are weeping, young mother —  
Sweet tears — that is well!*

*Sleep, good father, with untroubled  
dreams.*

*May the charm of hope, of happiness,  
Return in your heart.*

*Mary and Joseph:*

*Good night and thanks, good father,  
Already my bitter pain is leaving.*

*Chorus:*

*Sleep, good father,  
Gentle child, tender mother;  
Sleep well, with dreams untroubled.  
May the charm of hope, of happiness  
Return in your heart.*

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### SCENE III (*Epilogue*)

*Narrateur:*

Il fut ainsi que par un infidèle  
Il sauvé le Sauveur.  
Pendant dix ans Marie, et Joseph avec  
Elle,  
Virent fleurir en lui la sublime douceur,  
La tendresse infinie  
La sagesse unie.  
Puis enfin de retour  
Au lieu qui lui donna le jour,  
Il voulut accomplir le divin sacrifice  
Qui racheta le genre humain de l'éternel  
Supplice,  
Et du salut lui fraya le chemin.  
O mon âme, pour toi que reste-t'il à  
Faire,  
Qu'à briser ton orgueil devant un tel  
Mystère!

*Chœur:*

O mon âme, pour toi que reste-t'il à  
Faire,  
Qu'à briser ton orgueil devant un tel  
Mystère!

*Narrateur:*

O mon âme! O mon cœur, emplis-toi,  
Emplis-toi du grave et pur amour  
Qui seul peut nous ouvrir le céleste  
Séjour,  
Et nous ouvrir le céleste séjour.

*Chœur:*

Amen. Amen.

*Narrator:*

Thus it happened that the Saviour was  
saved by an infidel. Through ten years.  
Mary, and Joseph with her, watched in  
him the flowering of a sublime gentle-  
ness, infinite tenderness, mingled with  
wisdom. At length, they returned to  
the land of their origin, that he might  
fulfill his mission of salvation, which  
would redeem the human race for  
eternity.

*Chorus and Narrator:*

O my soul, there is left for us only to  
bow in our pride before this mystery!

*Narrator:*

O my soul, my heart,  
Be filled with the pure and solemn love  
Which alone can look toward heaven.

*Chorus:*

Amen, Amen.

### BERLIOZ AND GOD

Ernest Newman has questioned the suitability of *L'Enfance du Christ* to the Christmas season, stating that "Berlioz was a pagan of the ancient Mediterranean tradition, and the Christian story meant no more to him than any other story from any other religion or mythology would: his mind never warmed to these figures as it did to those of his beloved Virgil — for in one sense Berlioz was the most 'classical' of all composers."

One is moved to object that Mr. Newman here labors a point to

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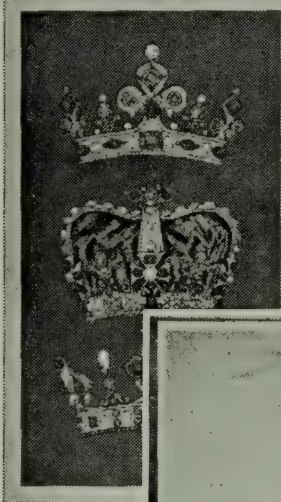


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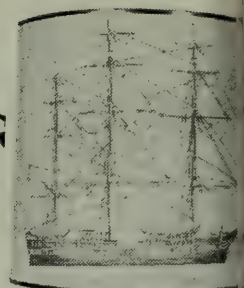
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rove a case, that there is unmistakable religious fervor in his depiction of the holy couple and the adoration of the angels. Still, it is not easy to reconcile this fervor with the composer's sometimes plainly expressed skepticism, as when he sent a triangle to his friend, Richard Pohl, with this observation: "Its shape is the image of God, like all triangles, but more than other triangles, and more than God in particular, you will find it plays true." It could be said that a supreme Deity as an abstraction was to him correspondingly remote and alien; that he approached religion through sensuous beauty and found it in his art. Berlioz wrote to the Princess Sayn-Wittgenstein in 1859: "I have often asked myself what could be the possibilities of the mystification called Life: it is to know what is beautiful; it is to love. Those who do not love and do not know are the ones who are trapped by the mystification; and as for the rest of us, we are entitled to flout the great mystifier."

Those bent on fully understanding Berlioz the believer are recommended to read the brilliant and probing chapters "Religious History" and "The Infant Christ" in Jacques Barzun's *Berlioz and the Romantic Century*. Mr. Barzun allies this particular contradiction in Berlioz with the "contradiction between heretical *thought* and religious *feeling*" which is "a fact of the century." He compares him to Delacroix "who, though a spiritual descendant of Voltaire, a non-believer and probably an atheist, was the greatest painter, perhaps the only religious painter of the nineteenth century." Mr. Barzun demonstrates "the Romanticist plan that whatever belongs to the beautiful becomes the character of God."

Perhaps the direct confession of Berlioz himself will bring a clearer understanding than the most learned investigations of the religious metaphysics in the mid-century. Berlioz wrote at the beginning of his memoirs: "I need scarcely state that I was brought up as a member of the Holy Catholic and Apostolic Church of Rome. Since she has ceased to inculcate the burning of heretics, her creeds are charming. I held them happily for seven years; and, though we quarrelled long ago, I still retain the tenderest recollections of that form of religious belief. Indeed, I feel such sympathy for it that had I had

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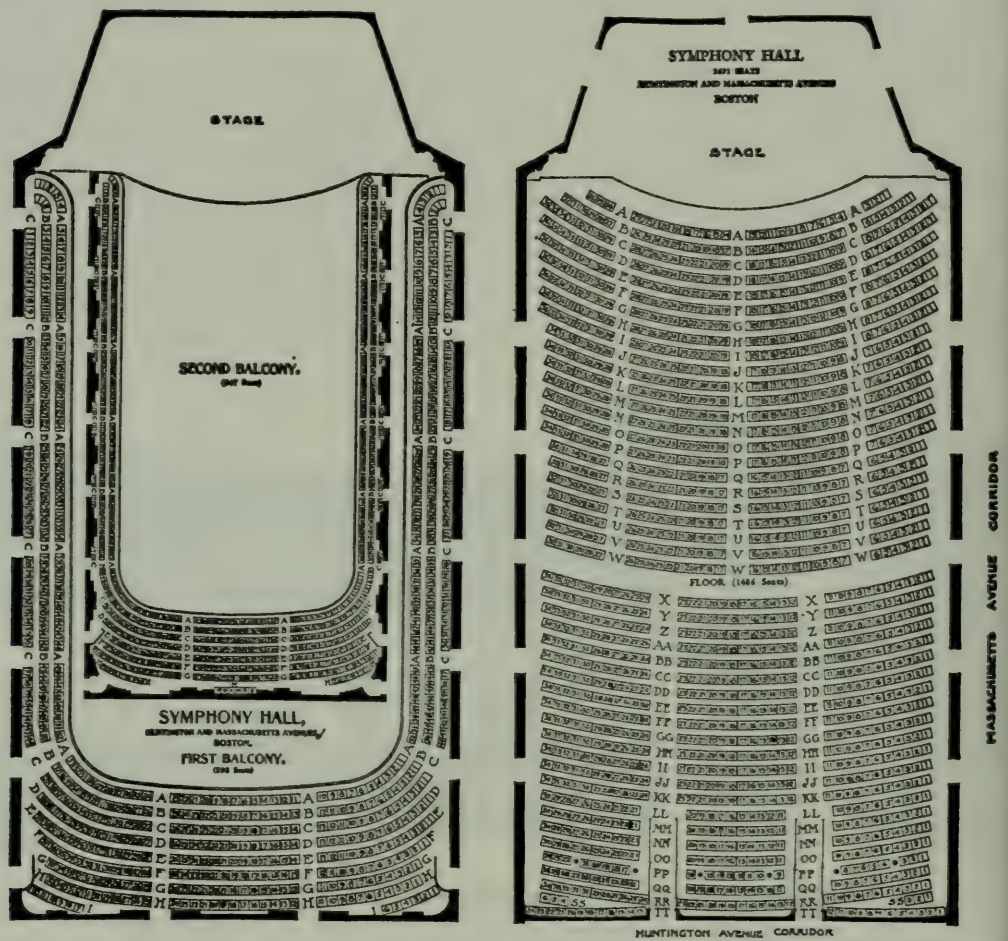
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the misfortune to be born in the midst of one of those ponderous schisms evolved by Luther or Calvin, my first rush of poetical enthusiasm would have driven me straight into the arms of the beautiful Roman faith. I made my first communion on the same day as my eldest sister, and in the Convent of the Ursulines, where she was being brought up. It is probably owing to this curious circumstance that I retain so tender a recollection of that religious ceremony. The almoner came to fetch me at six o'clock, and I felt deeply stirred as we crossed the threshold of the church. It was a bright spring morning, the wind was murmuring softly in the poplars, and the air was full of a subtle fragrance. Kneeling in the midst of a multitude of white-robed maidens we awaited the solemn moment, and, when the priest advanced and began to intone the service, all our thoughts were fixed on God. I was rudely awakened by the priest summoning me to take precedence of all those fair young girls, and go up to the altar first. Blushing at this act of discourtesy, I went up to receive the sacrament. As I did so the choir burst forth into the eucharistic hymn. At the sound of those virginal voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of love and feeling was revealed to me, more glorious by far than the heaven of which I had heard so much; and, strange proof of the power of true expression and the magical influence of real feeling, I found out ten years afterwards that the melody which had been so naïvely adapted to sacred words and introduced into a



religious ceremony was Nina's song, *Quand le bien-aimé reviendra!* What joy filled my young soul, dear Dalayrac! And yet your ungrateful country has almost forgotten your name.

"This was my first musical experience, and in this manner I suddenly became religious; so religious that I attended Mass every day and the communion every Sunday; and my weekly confession to the director of my conscience was, 'My father, *I have done nothing*'; to which the worthy man always replied, 'Go on, my child, as you have begun'; and so I did for several years."

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Many members of this audience will recall with pleasure the afternoon of November 7th, when they were honored for the particular distinction of being "Silver Anniversary Friends" of the Boston Symphony Orchestra. Although only ladies were invited, it was remembered that many shared the distinction with their husbands.

The guests were greeted at the Isabella Stewart Gardner Museum by many smiling hostesses from the Council of Friends. In the magnificent setting of the Tapestry Room the music of the Boston Symphony Chamber Players, performed for their pleasure alone, engendered a warm bond among this special group of ladies. Mr. Leinsdorf and Mr. Cabot addressed them. A high point emerged when Mr. Cabot announced the names of six ladies who have attended the Orchestra concerts since the time of Henschel, and three were present to acknowledge the proud applause. After a reception and champagne tea in the Dutch Room the guests received a commemorative gift as they departed: a recording by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

As Mr. Cabot said that afternoon, "The example set by you, our guests, leads all of us—conductors, players and management—to look forward with confidence to the next twenty-five years."

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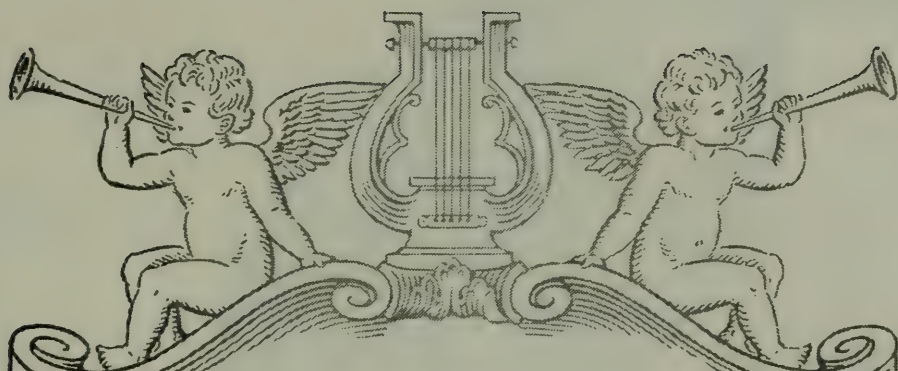
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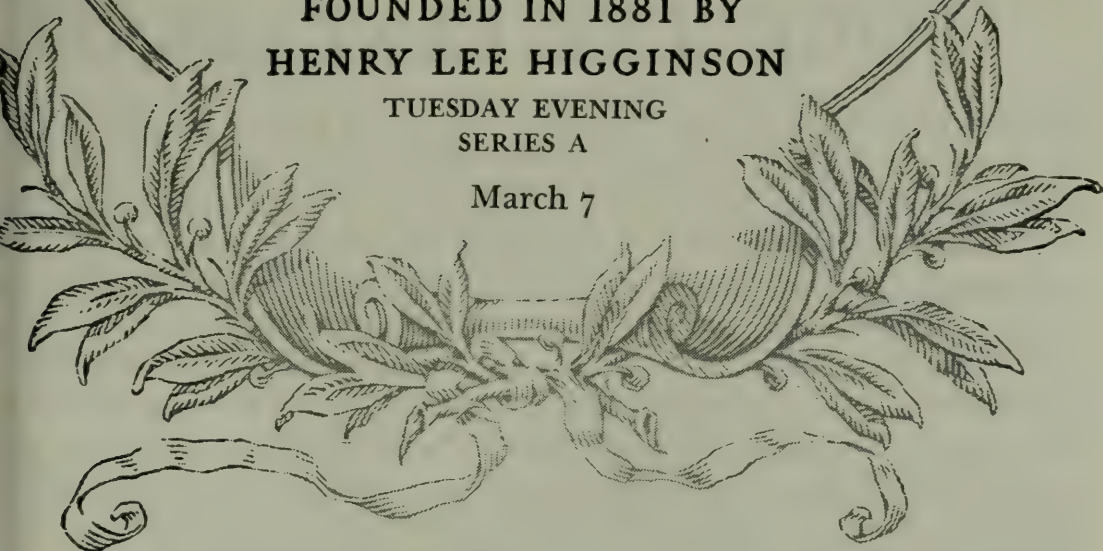


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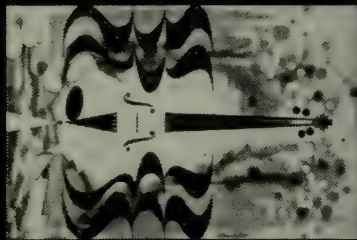
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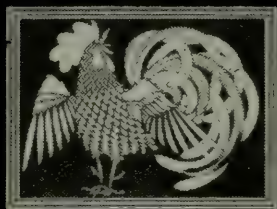
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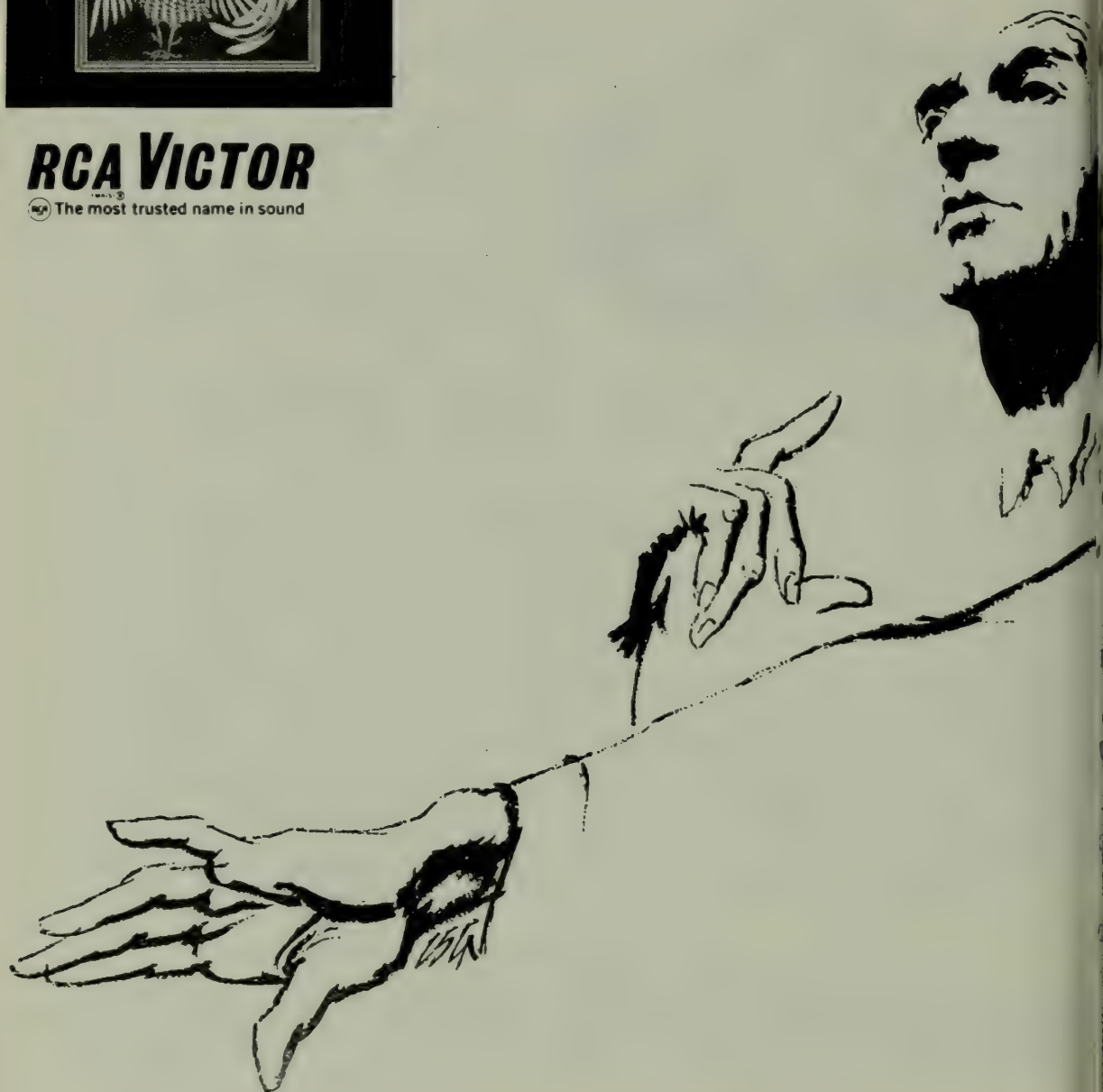
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## EXHIBITION

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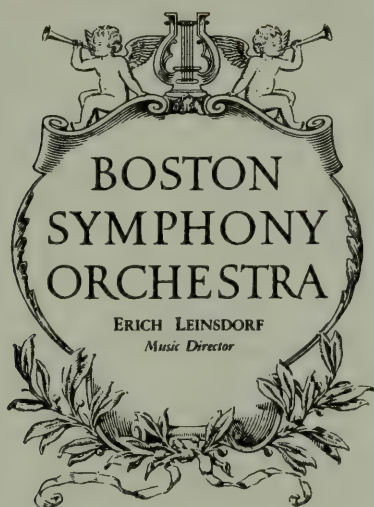


## **THE SOLOIST**

Joseph Silverstein succeeded Richard Burgin as Concertmaster in 1962. He became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

Mr. Silverstein has played many times as soloist with the Boston Symphony Orchestra. He is one of the organizers and first violin of the Boston Symphony Chamber Players. This group, which is composed of the principal players of the Orchestra, will make a tour under the auspices of the State Department this coming spring, and will appear in Greece, Britain, the Soviet Union and West Germany.

Mr. Silverstein is also the first violin of the Boston Symphony String Quartet whose appearances have been greeted enthusiastically wherever they have performed.



# ANNUAL MEETING

1966 • 1967

*of the*

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BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra have invited all those who are Friends of the Orchestra to the Thirty-third Annual Meeting of the Friends in Symphony Hall on Wednesday afternoon, March 15, 1967, at three-thirty o'clock.

Following the annual business session, Mr. Leinsdorf will conduct the Orchestra in a short rehearsal, assisted by pianist Evelyne Crochet.

At the conclusion of the performance the Trustees will be happy to receive members of the audience at tea in the lower Foyer.





## *Eighth Program*

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---

TUESDAY EVENING, MARCH 7, at 8:30 o'clock

---

DVOŘÁK.....Symphony No. 9, in E minor,  
"From the New World," *Op.* 95

- I. Adagio; Allegro molto
- II. Largo
- III. Scherzo; Molto vivace
- IV. Allegro con fuoco

### INTERMISSION

BRAHMS.....Violin Concerto in D major, *Op.* 77

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

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SYMPHONY No. 9 IN E MINOR,  
"FROM THE NEW WORLD," *Op. 95*

By ANTONÍN DVOŘÁK

Born in Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841;  
died in Prague, May 1, 1904

The Symphony "From the New World" ("*Z Novecho Sveta*") was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. The most recent performances at the concerts of the Boston Symphony Orchestra were on March 9-10, 1962, under the direction of Carlo Maria Giulini.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found a general and a warm response. Collections, examples of Negro songs and Indian melodies, were shown to him. When at length he made it known that

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he had composed a Symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry T. Burleigh, his friend at the National Conservatory, who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was

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"American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeanette M. Thurber, to direct a school of music, the "National Conserva-

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tory" in New York City, which she had founded six years before. The salary Dvořák would have found difficult to decline. It was six times what he received at the Prague Conservatory, and would enable him to compose as he wished for the rest of his days. It was in October, 1892, that the composer arrived in New York. At first he found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine*, that this limitless enthusiasm, "also called 'push,' " at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title "*Legenda*," bear the date January 10, 1893. The sketches for the Scherzo were completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West — it was perhaps the only spot in the New

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*Gino Cioffi*



Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicrafts in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church of St. Wencelaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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Naturally, a statement such as this just before the first disclosure of a Symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

When Dvořák was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian sources." Wilhelm Klatte, the German analyst of the score, steered more cautiously upon this point, but betrayed his ignorance of Negro spirituals by speaking of the "black minstrels" as the true guardians

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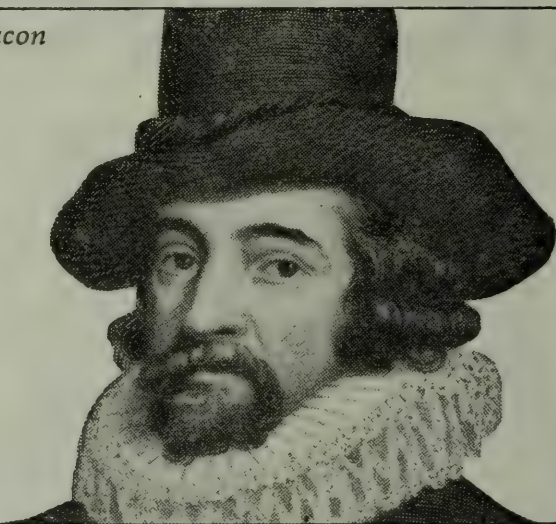
of folk music in America. The notion that the Symphony contained Indian themes was at last boiled down to the mere fact that Dvořák spoke to Krehbiel of having had Longfellow's "Hiawatha" in mind when he composed the Largo. It strongly suggests the "Dumka," his favorite name for a nostalgic slow movement.

The following analysis is quoted from the programs of the London Promenade concerts:

"The first movement opens with a brief introduction (*adagio*, E minor, 4/8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo*, give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff*, in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto*, the principal subject of which is stated in two sections: the first

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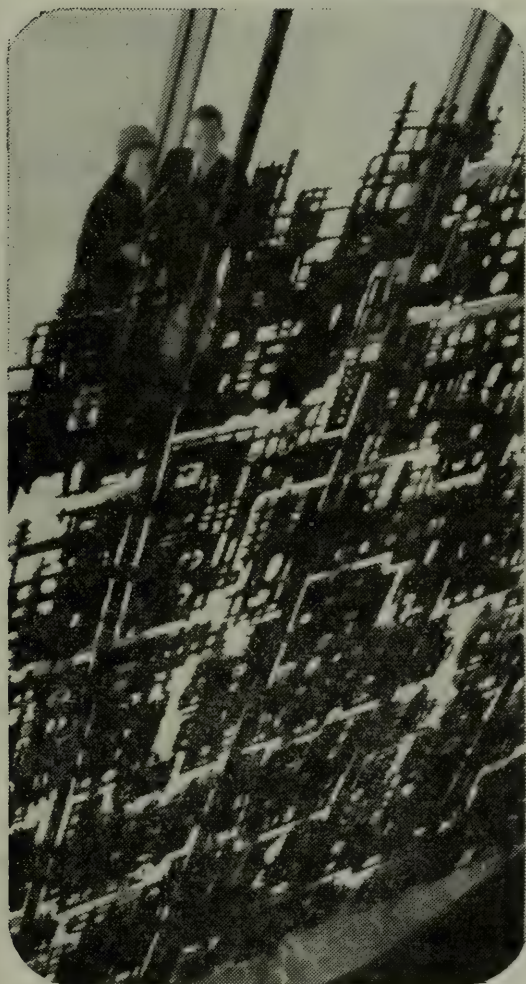
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allotted to horns in unison, the second to wood wind. The theme is syncopated and has the rhythm of the 'Scotch snap,' the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened seventh. The second subject proper is stated by the flute, 'and is,' says Mr. Philip Hale, 'no doubt derived from the familiar melody "Swing low, sweet chariot."' It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this re-enters in the tonic it is given to the horns. The return of the second theme is heard in the oboe, followed by an emphatic restatement by the trumpets. There is an immensely vigorous *Coda*, based mainly upon the first subject.

"*Largo*, D-flat major, 4/4. — In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing.' It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme — a romantic and lovely melody — is given out by *cor anglais* above an accompaniment for muted

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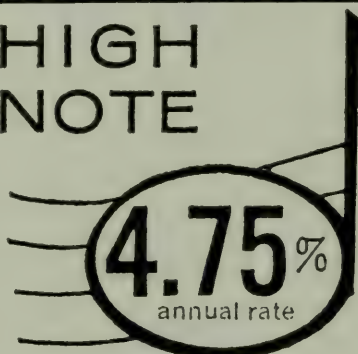
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strings. There is a return to the opening bars in the wood wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C-sharp minor and a section headed *Un poco più mosso*. A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais*; the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.


"The Scherzo (*Molto vivace*, 3/4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The Trio starts with an animated theme for the wind, to which succeeds one for strings in E minor. The Scherzo is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

"*Allegro con fuoco*, E minor, 4/4. — The Finale has nine introductory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo*, and the opening theme of the Scherzo. The *Coda* brings into combination the leading theme of the first and of the last movements."

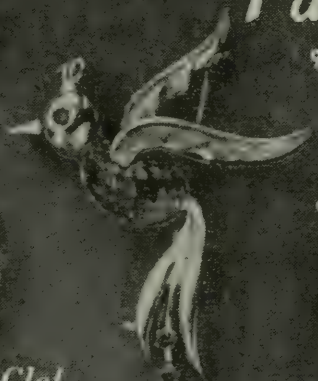
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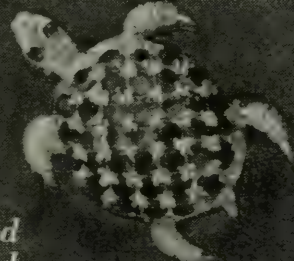
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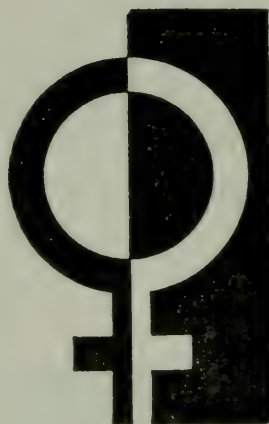
ENTR'ACTE  
THE SIMPLICITY OF DVORÁK<sup>v</sup>

“**Y**ou are not speaking to a Demigod!” wrote Dvořák to an admirer who, at the height of his fame, had sent him a worshipful letter. “I am a very simple person to whom such expressions of exaggerated modesty as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian Musikant.”

This is a perfect self-description. Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music making, playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher's block, exchanging civilities with housewives.

Among the most valuable pages of Paul Stefan's *Life of Dvořák*\* are those in his introduction which describe the “Bohemian Musikant” as a type: “Picture him to yourself, this fiddler, clarinetist, trombone-

\* This biography makes full use of the early biography by Otakar Šourek.



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player, or what have you, sitting at a table, probably in some rustic inn-garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailing rhythm, infectious temperament. Nobody and nothing can withstand this thraldom. . . . Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry — all that early world of a lovable, unspoiled people.”

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter his character. He was never changed by success, money or general adulation. When he was a revered professor at the National Conservatory of Music in New York, the “great man” disarmed his pupils by talking to them as if he were one of them. In his last years he was director of the Prague Conservatory. It was arranged that his assistant, Knittl,



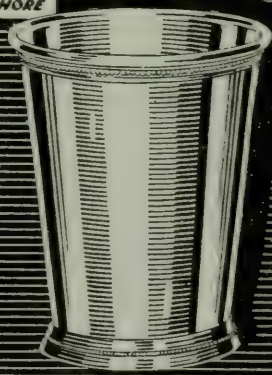
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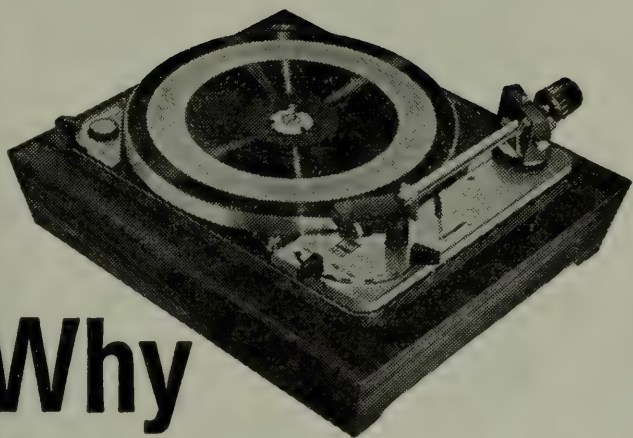


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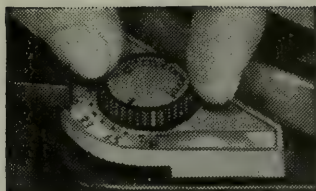
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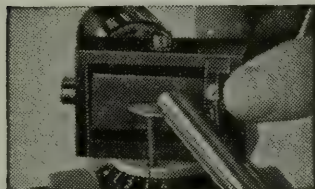
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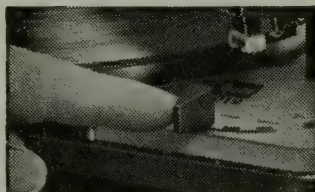
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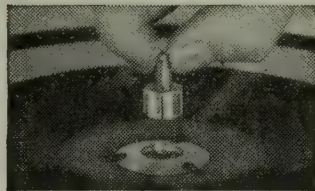
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should relieve him of administrative burdens. Dvořák, wishing to go to his country place, would ask Knittl for permission.

He never acquired the "front" of a celebrity, nor lived in the grandeur he could easily have had. When, in 1884, the firm of Novello in London offered him £2000 for a new oratorio, an unheard-of amount of money, he bought some wooded ground with a one-story house at Vysoká, where he could spend his summers roaming the woods and composing. He would walk to the little mining town nearby and sit among the villagers at the local inn, taking part in their conversation. He was an ardent breeder of pigeons. If someone made the mistake of serving squab at a dinner, he would leave the table. When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, liking to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament. Locomotives and steamboats fascinated him as they would fascinate a boy. It is told how at Prague he used to haunt the railroad yards to make note of the locomotives. Busy with a class, he once sent Joseph Suk, who then hoped to marry his daughter, to write down the number of a locomotive which had just come in. Suk brought him back a number which he recognized as the number of the tender, and he exclaimed, "This is what I am expected to accept as a son-in-law!" In New York, since he could not gain access to the railway platforms with-

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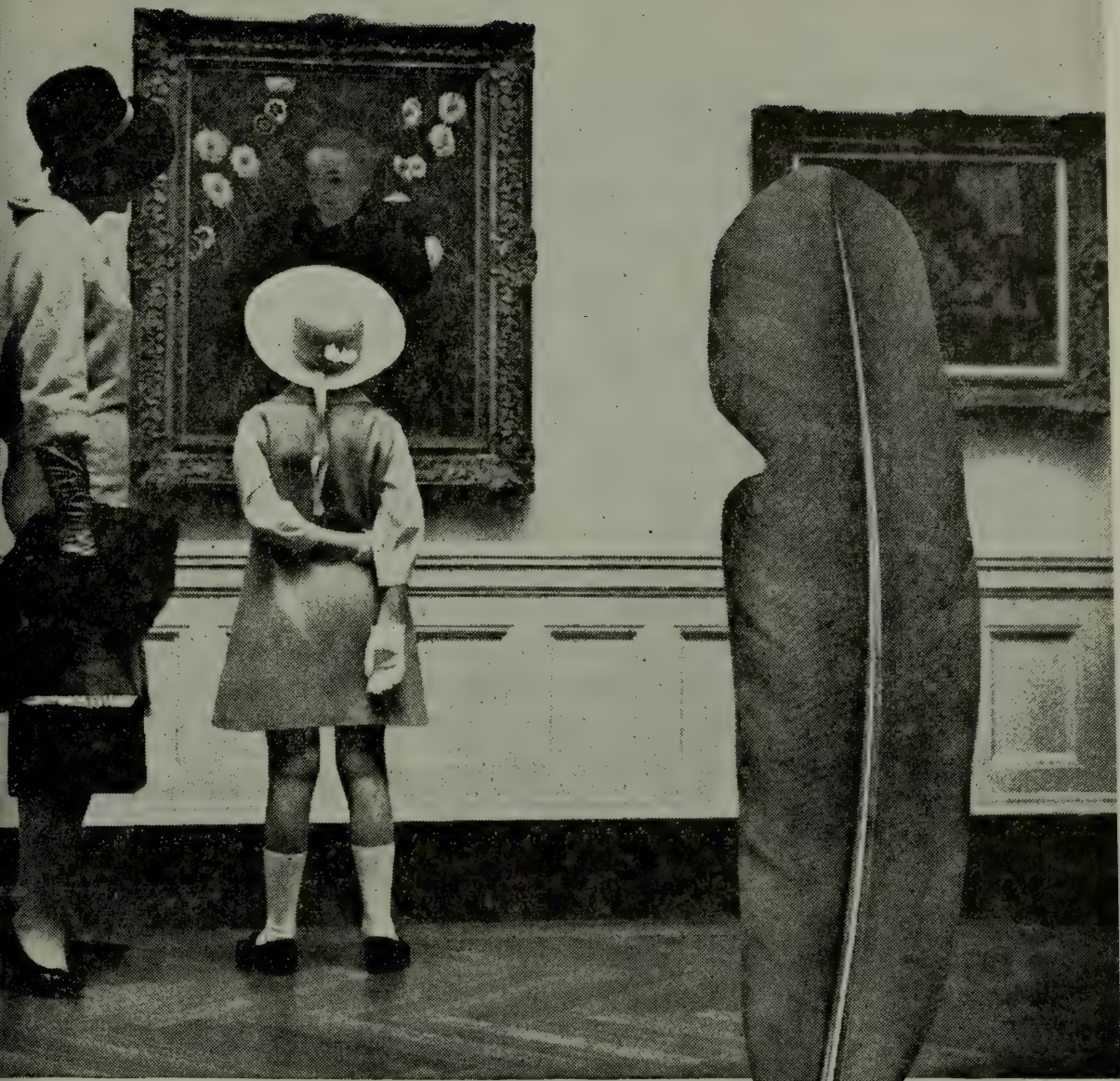
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out a ticket, he would journey as far as 155th Street to watch the trains headed west for Chicago. When the school term ended in New York, he went as far west as Spillville, Iowa, to find a counterpart for his beloved Vysoká at home. In this small and extremely remote town of Bohemian settlers he tried to duplicate his life at home, taking walks, going to church, where he played the organ, and exchanging views with his neighbors. He was delighted to find that the local butcher had also the name of Dvořák. He was much beloved in the town and addressed by a Czechish term which could be translated as "Squire Dvořák."

This way of life was neither affectation, nor "back to the people" fanaticism, nor yet miserliness. It was quite genuine. Dvořák remained what he was — a Bohemian villager, simple-hearted, childlike in his faith and in his optimism, enjoying homely country pleasures and wanting no others. Bülow, who became one of his ardent apostles, referred to him as "Caliban" and described him as "a genius who looks like a tinker."

He had the religious faith of a child. Completing a manuscript score, he never failed to write at the end, "Thank God." When his publisher, Simrock, held out stubbornly for smaller works which were against his inclinations at the time, he ended a lengthy argument by writing, "I shall simply do what God imparts to me to do. That will certainly be the best thing."

There is something really remarkable in Dvořák's consistent naturalness through life in the face of the bustling aura of attention which surrounds a famous man. Applauding audiences, receptions, speeches, decorations delighted him up to a certain point, and beyond that point

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made him impatient and angry. He was extremely sensitive, emotionally quick, and his rage, his tears, his jubilation were always near the surface. His latest biographer tells an incident which followed a Festival of his works at Prague in 1901: "While he was being detained at home through a ruse, a festive parade marched up to his house, a corps of singers entered the courtyard and serenaded him. He was compelled — at the cost of considerable effort — to appear at the window and thank them. In a towering rage, although affected to tears, when they would not stop crying 'Long live Dvořák!' he roared, 'Tell them to stop shouting!'" A friend in New York would sometimes accompany him on a walk down town to the Battery, where he would gaze at the Atlantic horizon, stretch out his arms, and weep without restraint. When a pupil in composition once brought him a particularly bad exercise, he burst out impatiently: "No one could write like that but a donkey!" The pupil, offended, began to walk out, but Dvořák called after him, "Come back; you aren't a donkey." He was fond of playing cards, but if he had a streak of bad luck, he would lose his temper and throw his cards in the air. His friend Kovařík in New York restored peace by offering to use his own winnings to send a doll to Dvořák's youngest daughter in Vysoká. He went to bed early, country fashion. He would often leave an opera or a concert performance or even a reception when his bedtime came. It was this persistence of a childlike nature, strange as it may appear, that continued to produce music of a special distinguishing charm and fundamental directness.

He proudly identified himself with his race. The Czech music, customs, and language remained always his own. He learned to speak German, but only by necessity. He was sympathetic toward the move-



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ment for true racial expression in this unregenerate part of the Austrian Empire. The dance rhythms, the melodic turns with which he grew up filled his music. His operas used peasant tales and language untranslatable and unintelligible outside of their own domain. The opera was in some ways his favorite form, for he could deal in the salty peasant humors of his people and thus reach audiences of all and sundry who must have remained mystified at symphonic or chamber concerts. But unlike his earlier compatriot, Smetana, he did not make a fetish of nationalism. He knew nothing of abstract motives, or long-range propaganda. He could expound wisdom over a glass of beer, but he was as practical as any tradesman or farmer. When his art needed counsel not to be found in his village or even in Prague, he freely looked elsewhere. He listened to music and studied forms of the past and present, and simply took the form needed for the integration of his flowing musical invention. It bothered him not at all that the rabid proponents of the Czechish movement reproached him with "exoticism." Their reproaches were quite pointless — his music could not have been more Czechish. It made no difference that his large output included choral works on universal subjects, or that his first opera was on King Alfred and his last on Armida. His more thoroughly racial music was abundant and sufficient and, at the same time, was his best and most successful. This success spread the cause of Czechish integrity more than the combined efforts of the political agitators.

As Dvořák frankly and gladly took a leaf from Smetana, he was always ready to refurbish his form and style from that of any composer who appealed to him. Mozart and Beethoven were his early models. Schubert he always worshipped, and with reason, for there was the closest artistic kinship between these two. Engaging melody flowed from Dvořák as readily and easily as it had from Schubert. "Schubert,"

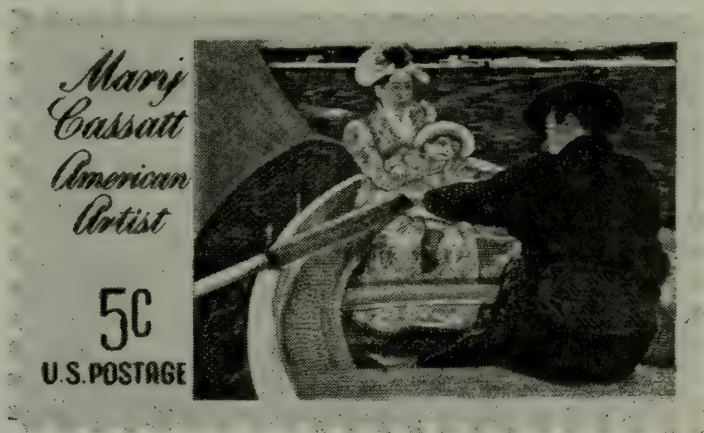


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he once said, "is too long, but not for me." He early became infatuated with Wagner, and for a time his scores showed a distinct Wagnerian chromaticism, color, and amorphousness.

It was through the award to him of the Austrian State Prize in 1877 that his music came to the attention of Brahms and Hanslick, who were among the judges. Both of them eagerly took up his cause in Vienna. Brahms wrote to his publisher, Simrock, under date of December 12 1877, telling him, "I have been delighted with the pieces by Anton Dvořák (pronounced Dvorshak) of Prague.\* He spoke warmly of the cycle of Moravian duets and called his attention to other works. "At all events he is a very talented man. Besides, he is poor! I beg you to bear this in mind. These duets will tell you everything, and they should be a good 'selling article.'" The result of this was that Simrock at once published the vocal duets, and on the strength of the rising tide of Dvořák's popularity signed a contract with him with an option for life on his smaller works. The result was a greatly increased circulation of his music. Brahms proved a genuine friend. He gave him valuable advice, and while Dvořák was in America devoted many hours to the revision of his proofs. He tried to coax him to the faculty of the Conservatory at Vienna, with the intention of pitting him against Bruckner. This was part of an effort, in which he was backed by Hanslick, to line

\* But Dvořák preferred the native spelling of his given name—Antonín.

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him up against the Wagner-Liszt party. Bülow, who conducted his music on many momentous occasions, also said biting things about Wagner, and Hanslick spoke his intention of walking out of a concert just before something of Bruckner was to be played. Dvořák, still possessing his simple common sense, refused to fall in with this species of musical party politics and bigotry. He called upon the despised Bruckner as he was working upon the Adagio of his Ninth Symphony and was much moved. Brahms undoubtedly led Dvořák into the stricter use of classical forms. But in his last years, he turned once more to Wagner's ways and composed "program" music in the form of operas and tone poems.

There was nothing cosmic about Dvořák. There was nothing revolutionary or even reconstructive about him. Music to him was a genuine heartfelt impulse, lyrical, communicative. Themes came to him at almost any time. If the fountain ceased now and then, he was not disturbed, but waited confidently for its return. The spontaneity of Dvořák with its buoyant invention was rare, and quickly made its way. The traditional structure conveniently contained it. He developed an apt sense of color without elaboration. The special flavor and freshness of his style gave it an aspect of modernity. The composer's desire to

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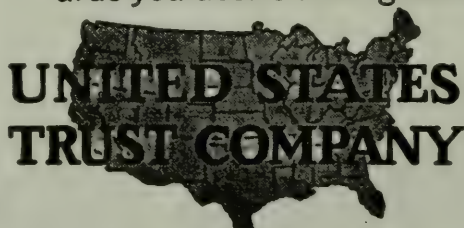
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reach people of all sorts was to a degree realized. His popularity grew in steady strides. He made journey after journey to England, usually conducting a new oratorio for that oratorio-loving nation. The public crowded to his concerts by thousands, pounds sterling poured in upon him. Rosa Newmarch, who heard him when she was a little girl, remembered the excitement: "How freely inspired, spontaneous, and blithe it sounded to us mid-Victorians!" Speaking of the "Stabat Mater" and "The Spectre's Bride" she wrote: "Only those, I think, who were already in the prime of their concert-going days in the far-off eighties can realize the extraordinary enthusiasm which was evoked by those works." The English audiences probably had the vaguest idea of "Bohemia." They may even still have supposed with Shakespeare that it had a coastline. As the charm of Dvořák captured and excited the musical world, it became Bohemia-conscious. America did its best to exceed England with an enthusiasm amounting to frenzy, and if Dvořák could not have been withheld from Prague and Vysoká for longer than he was, it was not through any lack of attention on our shores. Everything he composed was at once performed and excitedly approved. The public crowded to behold the bearded little "wild man" and to hear him conduct. When he gave his first concert in Carnegie Hall on October 21, 1892, there was enormous anticipation and excitement.

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Theodore Thomas received him in Chicago with open arms. He made a visit to Boston to conduct his "Requiem" as performed by the Cecilia Society in Music Hall on November 30, 1892. On the night before, there was a public rehearsal — a "Wage-Earners' Concert," it was called — for which "tickets were distributed to none but those earning \$15 a week or less."\* This must have highly pleased the composer, who always argued that the laboring man should have access to concerts from which the price would usually exclude him. "Why should not the ordinary citizen," he wrote, "hard at work all week, be able to make the acquaintance of Bach and Beethoven?"

Dvořák implanted in America not only a new interest in his own people, but a new urge for the explicit development of an American style. There was a general ferment in favor of the immediate growth of serious American music from "folk" sources, and Dvořák was looked upon as the musical Messiah who from his own pen would bring this miracle to pass. He obligingly composed a cantata, "The American Flag," which proved quite dull. Mrs. Thurber made intensive efforts

\* "These concerts," said the *Boston Herald*, "are not a charity. It would be superfluous to say that the audience was, in its appearance, creditable to Boston. The wage-earner of today is the wage-payer of tomorrow, just as the wage-payer of today was the wage-earner of yesterday."

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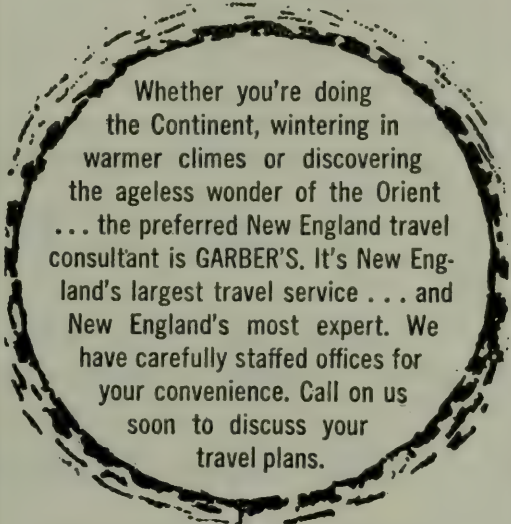
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to obtain from him a libretto on Longfellow's "Hiawatha." The "New World" Symphony was the best answer he could give to these expectations. His article in *Harper's Magazine*, "Music in America," engendered endless argument.\*

Dvořák reversed the case of the composer who must have been dead a half-century before the world grows fully aware of his music. He reaped his glory in full measure, but even in his last years that glory began to pale before the rising star of a Muscovite of higher incandescence.

\* Philip Hale took a poke at this movement in the *Boston Journal*:

"It is possible that Mr. Dvořák will not think it necessary to visit the Colorado Canyon or a spouting geyser that he may be impelled to write music. He may search in the library of the music school for American melodies, folk song, traditional tunes. Or he may go through the shelves of the music shops. Will any discovery whet his zeal? Here for instance is the opening of a popular American ditty:

'Mike Gilligan's a man well known in our ward,  
He has lived there for many a year,  
He was only a workman in Shaughnessy's yard,  
Till they made him an overseer.'

"The melody suits the words; the whole 'machine' is characteristic of a phase of American life; but it is doubtful if it would suggest extraordinary thematic treatment to the composer of the 'Slavische Tänze.'"

And yet the incredible seems to have happened with Dvořák—the spontaneous generation of music by scenery. He is said to have gazed, moved, upon the Falls of Minnehaha, and to have jotted a theme upon his starched cuff. It emerged in the slow movement of his Violin Sonata.

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Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The Concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud McCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Jascha Heifetz (December 17, 1937); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947); Isaac Stern (January 23-24, 1953); Joseph Szigeti (December 31-January 1, 1954-55); David Abel (February 17-18, 1956). More recent performances were on January 10-11, 1958, when Pierre Monteux conducted and Leonid Kogan was the soloist; on March 6-7, 1959, when Christian Ferras was soloist; October 14-15, 1960, when Jacob Krachmalnick as soloist; and February 18-19, 1966, with Zino Francescatti as soloist. The Concerto has also been performed at two recent Pension Fund concerts: December 15, 1955 by David Oistrakh; and February 18, 1962 by Isaac Stern.

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest and threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing. For years the concerto was avoided as unreasonably exacting by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory



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of concertos for its high musical values — and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called Brahms' piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say the etymologists, derives from the Latin "*certare*," to strive or wrestle.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the friend who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the

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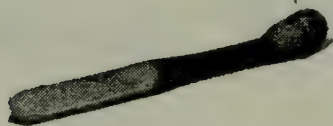
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solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's

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Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same program, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

"This concerto for violin is now more than half a century old," wrote Lawrence Gilman in an analysis which is informative yet

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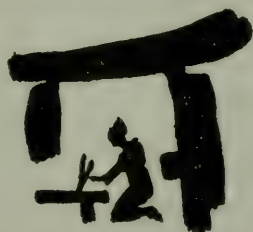
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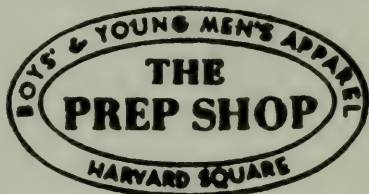
"This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato*, furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (*Adagio*, F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The Finale (*Allegro giocoso, ma non troppo vivace*, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at

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"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto\* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two

\* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

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works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished “poetic” Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

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## WHAT IS A BANAL TUNE?

By NEVILLE CARDUS

(Quoted from "Talking of Music")

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ARISING from articles written to commemorate Sibelius' ninetieth birthday, a revered and distinguished English composer wrote to me to ask: "Why is the tune in *Finlandia* so often termed banal? I love it for its forthright sincerity and inspiration. For years I have held the belief that the inevitable tune — like *Finlandia's* — becomes the 'obvious' and 'commonplace' tune if constantly repeated, simply because people get to know it too well. Does the fault lie in the music or with the listener?"

It is a question that takes us to the heart of things; in other words, it is a poser. What is a bad or banal tune: are the badness and banality implicit in the notes themselves, the way the notes go, or are the badness and banality acquired by association, by the notes getting into dubious company? Is the quality or characteristic which makes a good melody demonstrable to musical intelligence or science? Richard Strauss described Mozart's melodies as "Platonic ideas," not to be grasped by the reason, but so essentially "divine" that they are to be intuitively perceived only by the emotions"; untrammelled by any mundane form, the Mozartean melody is the "Thing-in-Itself" (*Ding an sich*). It hovers like Plato's Eros between heaven and earth, between mortality and immortality, set free from the will. It is the deepest perception of artistic fancy and of the subconscious into the uttermost secrets, into the realm of the "Prototypes." All of which is very resonant — especially in German, but hardly lands us anywhere, particularly if we remember that a certain respected English music critic has said that Mozart is not strictly a great melodist. By this extraordinary statement, on the face of it, he probably intended to say that many Mozart melodies are instrumental in style and symphonic in function; at any rate he must have meant something other than the bare words of the indictment.

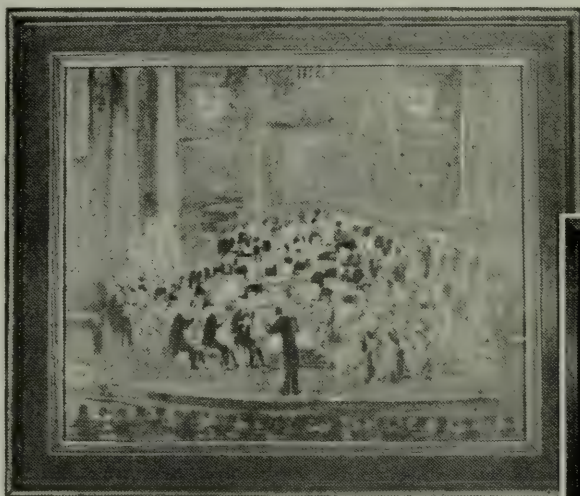
Clearly we cannot define the power that informs and generates a production of genius. We cannot even say why for some of us, certain tunes stay in the mind forever, heard once or twice, while other and more deeply expressive ones don't. On paper we are able to analyse certain melodic properties: some tunes, for instance, can take flight for distance — not too far — on the wing of their own notes; that is to say, they are not entirely dependent on harmony. There are many such melodies in Berlioz. Other tunes, and very famous ones, are very much derived from the harmony which seems only to support them. But formal analysis in the abstract won't explain rare essences. A really awkwardly composed melody may plausibly be exposed in its creaking



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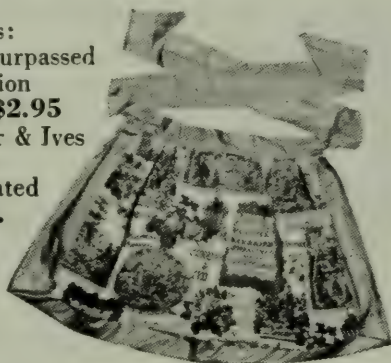
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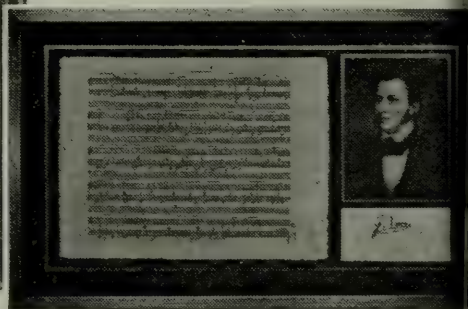


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arts almost by a visual diagram. Take, as an example, the song written specially for Santley by Gounod and put into *Faust* — “Dio possente”: English, “Even bravest hearts may swell in the moment of farewell; quiet home I leave behind.” Usually the song is so bellowed over the spotlights, at the operative words, that we are bound to think that the home will be much quieter in future. Here is a melody which soon wanders into a sticky state of bogus modulation: it is a broken-backed melody. And the use of this phrase reminds me that another distinguished critic — Mr. Blom, I think — has called the *Preislied* a broken-backed melody. The *Preislied* is certainly not a model of balanced phrases intended by Wagner to convey that it was “*durchkomponiert*,” put together symmetrically in a fastidious school. It was written to suggest free and natural improvisation conceived in a dream. Mr. Blom’s point no doubt is that the artifices in the syntax of the *Preislied* do indeed hint of conscious and not unpremeditated art. For my own part, I have sometimes considered Beckmesser’s Prize Song the more promising composition of the two, in its first few phrases, until Sachs rather pedantically corrects it, not so much as a musician than as a prosodist. The redemption of the *Preislied*, if it is ever in need of redemption, comes at the end, when Wagner brings to it warm and marvellously sequential choral harmonies.

Familiarity will breed contempt now and again with the greatest music. It is ourselves, though, that suffer the variations of taste and reception. Then there is the fact that for causes deeply psychological most of us are destined for a lifetime to remain allergic to certain kinds of tunes and composers. The music critic tries to rationalise inexplicable “dislikes,” only to get no closer to the cause of them. There are times when an unpleasant odour affects my nostrils, or a colour, agreeable to most eyes, displeases my own. Some law of association probably is the determining factor. Do highbrow critics consider the melody of *Finlandia* banal because so often has it been heard

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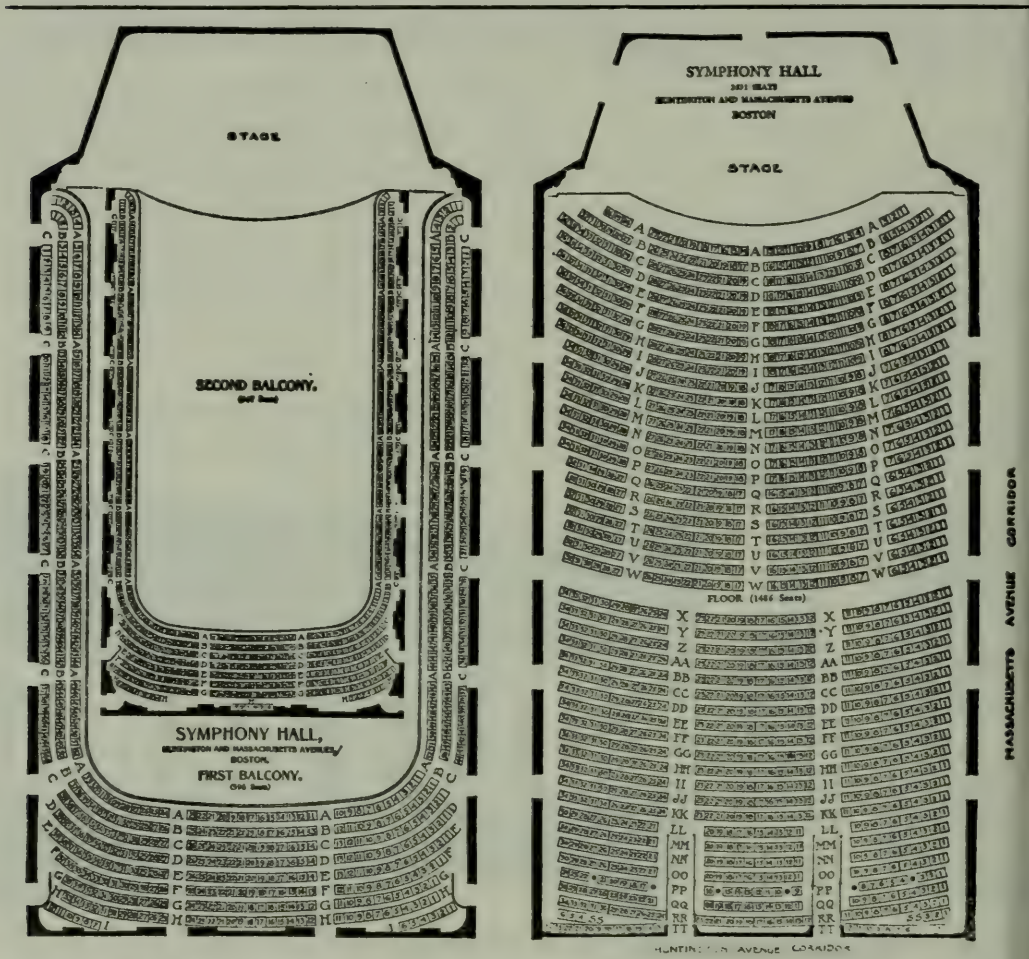
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in this country played by brass bands in our municipal parks? Do critics and musicians here and there feel that the melody which begins the adagio of Mahler's Ninth Symphony is a banal one because it calls back to their memories the most familiar of the settings of *Abide with Me*? My composer-correspondent is not far wrong when he says that a good tune can come to sound commonplace if repeated overmuch, especially if it is heard most times in the wrong place and company. To this day, many sensitive musical ears are not happy with the *Requiem* of Verdi, the melodies reminding them in a religious context of La Scala and Italian opera singers. Mahler set himself deliberately at times to compose banal melodies for his symphonies to express the common traffic and earthliness of the world as a contrast to the spiritual or elevated parts of his music. A striking example of this Mahlerian "banality" occurs in the Second Symphony, where at the Last Trump the rabble of the earth march to judgment. Mahler's trouble was that he was prone to lapse into banality while intent on originality and loftiness of melody. But here, you see, I am begging the question. How do I know that Mahler is at times deliberately banal, and how should he himself know, if banality cannot be demonstrated and defined? Rhythm and tempo are perhaps as decisive a factor as any





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other in our discussion. By changing the pace of his Adagietto in his Fifth Symphony, Mahler makes a parody of it in the finale. By shortening the notes of the main melody of the Mastersingers, Wagner represents the apprentices and tells us that Jack's as good as his master. We all know what can happen to a melody if some sentimentally indulgent conductor drags the time and weakens the phrases.

When we come to think of it, all the tunes and music we usually call vulgar or banal come from the nineteenth century, an age near enough to us to cause reactions of taste but not far enough back in time to seem "period," with the mists of distance lending enchantment to the view. We do not find vulgarity in Bach, Haydn, Mozart: the passing of the years has transformed familiarity into classicism or the antique. In this country a reliable prophylactic against the suspicion of vulgarity, which I recommend to all aspiring composers, is counterpoint. Nobody ever recoils from counterpoint, strict or free, for fear that it might be common. A celebrated English professor of music once told me he couldn't possibly listen to Puccini: "he is so much wanting in contrapuntal interest." I hadn't the courage to remind him that *Butterfly* begins with at least a dash or suspicion of a fugue. Perhaps Strauss was right. The great tune is perceived "intuitively." From long experience of listening to all sorts of music, we develop the faculty to feel in a sequence of notes the calibre of the mind behind them. And from the way the melody is treated we can get to grasp the composer's power of sustained musical thinking. It is as well if we bear in mind that melody is not the be-all and end-all of a major composition. The first movement of the *Eroica* Symphony grows from the simplest arrangement of the chord of E-flat. Maybe, as Tennyson said, with a different intention, "plenty corrupts the melody."

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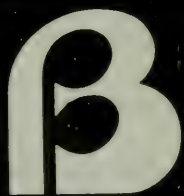
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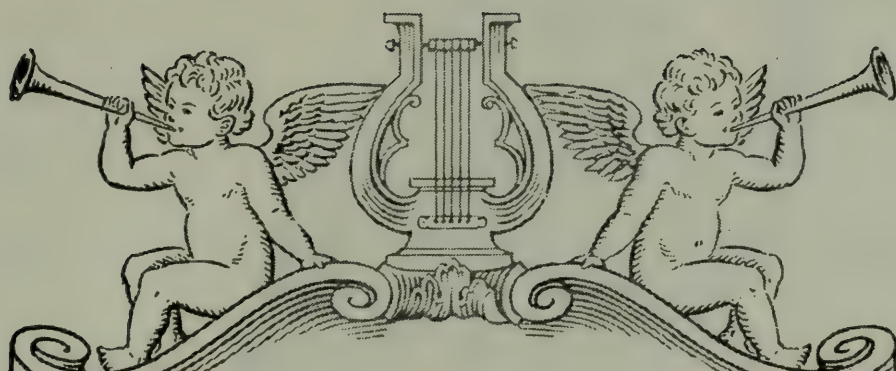


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## IN MEMORIAM

Georges Edmond Moleux, Principal Bass of the Orchestra from 1939 until his retirement in 1966, died on December 7, aged 66, at his home in Marshfield. A native of France, he had taken his musical training in bass and clarinet, First Prize in both instruments, at the Paris Conservatory. He joined the Boston Symphony Orchestra in 1930 at the invitation of Dr. Koussevitzky, becoming Principal nine years later. He was active as a soloist and teacher at the New England Conservatory, Boston University, and the Berkshire Music Center at Tanglewood.



## SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the Gallery.



## THE SOLOIST

Itzhak Perlman, who made his first appearances with the Boston Symphony Orchestra last week, is the musical product of two countries, Israel and the United States. He was born in Tel-Aviv in 1945, his parents having emigrated to Israel from Poland in the mid-1930's. He studied music at the Tel-Aviv Academy of Music, during which years he also gave concerts in the city and played frequently for the state broadcasting company. In early childhood he was



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stricken with polio, and therefore plays the violin in a seated position.

Mr. Perlman's first appearances in the United States were at age thirteen on the Ed Sullivan television show. He was immediately accepted for study at the Juilliard School, where he worked with Ivan Galamian and Dorothy DeLay. His New York debut took place in 1963 at Carnegie Hall, and the following year he won the coveted Leventritt Award. Last season he made his first major concert tour. He has played with the orchestras of Cleveland, Indianapolis, Los Angeles, Minneapolis, Montreal, Honolulu, St. Louis and Seattle.



### NEW BOOKS ON MUSIC

In the last six months, there have been published four valuable books on music. Perhaps it will be helpful to call these to the attention of our audience.

Mr. Paul Henry Lang is the author of a careful and up-to-date study of Handel. This book is the result of many years of research, and is probably the most complete study of that master in the English language. The book is published by W. W. Norton and Company.

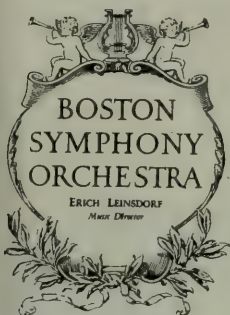
The Oxford University Press has recently published a new study of Bach, written by Karl Geiringer, which includes much new material and also summarizes a life-long study of Bach by this scholar.

In the field of modern music, there is a new study of Stravinsky written by Eric Walter White, and published by the University of California. This is undoubtedly the most complete study of the works of Stravinsky available.

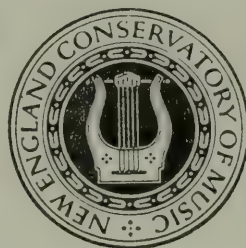
In the early fall, W. W. Norton and Company published *Music in the 20th Century, from Debussy through Stravinsky*. This book was written by William W. Austin of Cornell University, and provides a detailed review of most musicians who have written important music up to 1960. A very complete bibliography is helpful to music scholars.

Any of the above books should be a permanent acquisition for a musical library, and may be an ideal Christmas gift for music lovers.





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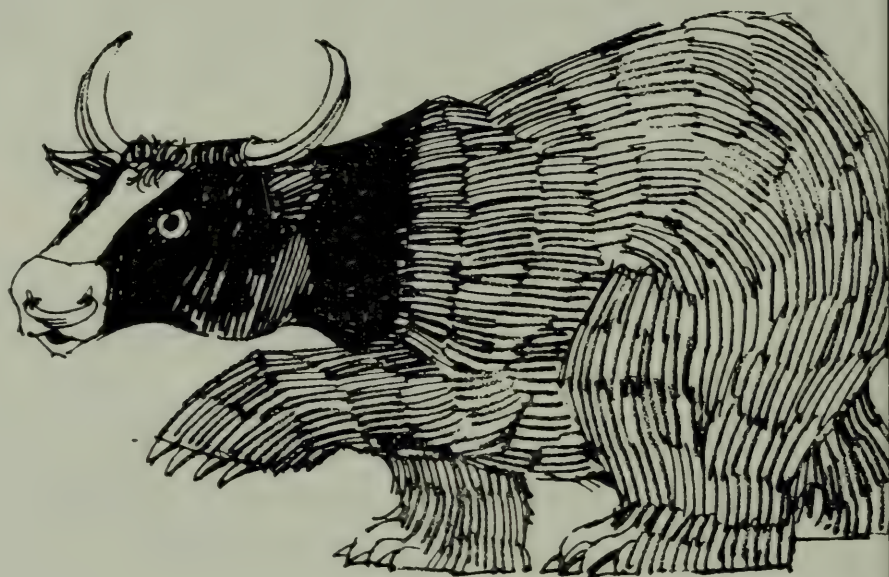
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Third Program

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- BEETHOVEN . . . . . Overture to "Coriolan," *Op.* 62
- BEETHOVEN . . . . . Symphony No. 4, in B-flat major, *Op.* 60
- I. Adagio; Allegro vivace
  - II. Adagio
  - III. Allegro vivace
  - IV. Allegro, ma non troppo

INTERMISSION

- SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47
- I. Allegro moderato
  - II. Adagio di molto
  - III. Allegro ma non tanto

- WEBER-BERLIOZ . . . . . Invitation to the Dance, *Op.* 65

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# OVERTURE TO "CORIOLAN," *Op. 62* (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

AFTER *Fidelio*, Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's *Macbeth* for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture *Macbeth* falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy *Coriolan*. The play had been first performed in

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1802 (then with entr'acte music arranged from Mozart's *Idomeneo*), and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of *Coriolan* had definitely dropped, however, when Beethoven wrote his overture on the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's Lives, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

The tale of *Coriolanus*, as related by Plutarch, is in itself exciting dramatic material (details of which have been questioned by historians). *Coriolanus*, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-



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handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive and overbearing, had scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

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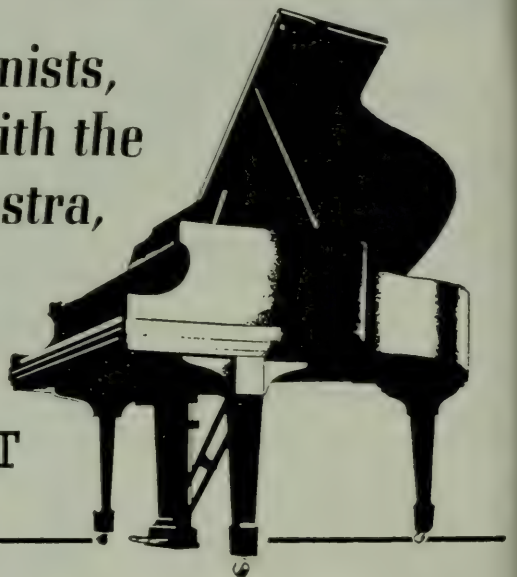
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Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the scornful and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and endearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia\* dominates the scene. Collin, on the other hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies threaten and at last destroy him. There is a persistence of intense dramatic conflict within the soul of the all-conquering leader. Collin stresses the solemn oath of fealty until death which he has made to

\* Collin, strangely enough, transfers the name "Volumnia" from the mother to the wife.

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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the Volscians and which his sense of honor forbids him to break, even when he is confronted with the destruction of Rome, of his family, and of himself.

Shakespeare's famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as represent-

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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ing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the *Coriolan* overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.



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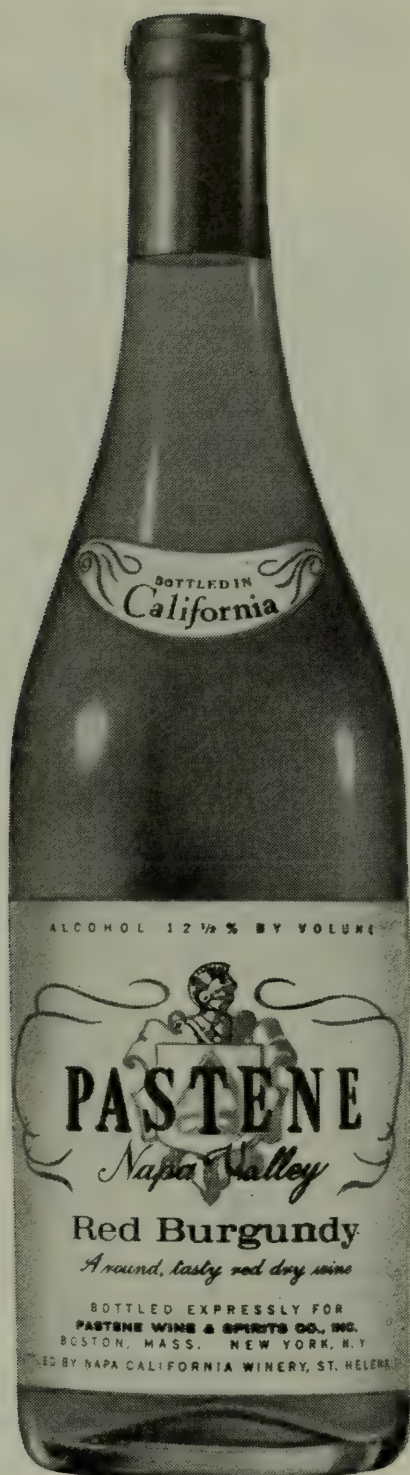
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# SYMPHONY IN B-FLAT MAJOR, No. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

This Symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1807, at the house of Prince Lobkowitz in Vienna. It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the allegro vivace. The subject matter of this movement is as abundant as that of the first movement of the *Eroica*, the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energetic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon.

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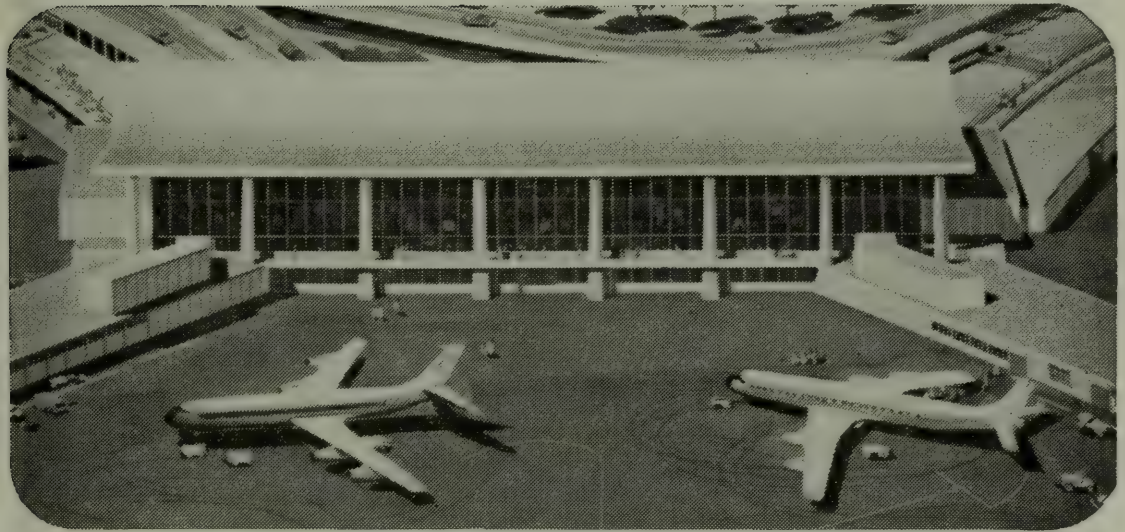
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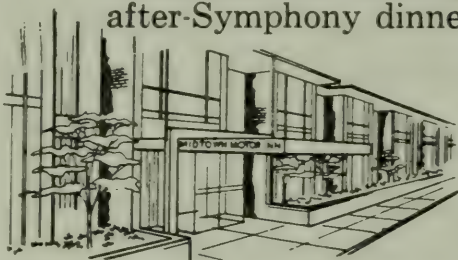


Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The Adagio is built upon a theme first heard from the strings and then from the full choirs in a soft cantabile. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This instrument, used only for reinforcing up to this point, takes on a special coloring. The movement continues its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this adagio in a special sense: "The power of the musician cannot be grasped otherwise than through the

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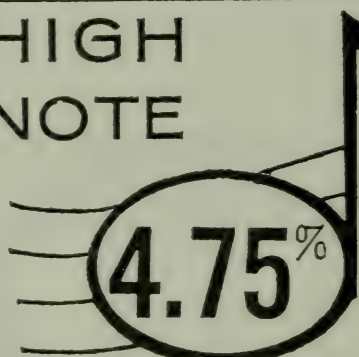
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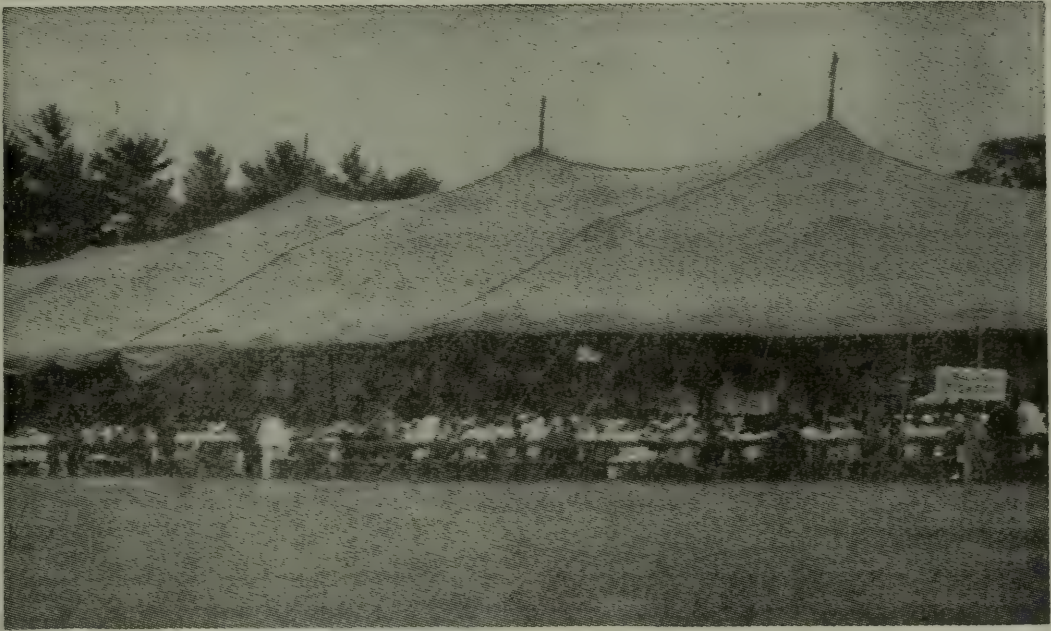
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Koussevitzky quietly stopped his orchestra and announced that he would not bring the Boston Symphony back to Tanglewood until there was an adequate shelter for his concerts.

That was the beginning of a \$100,000 fund-raising campaign for the Tanglewood Music Shed which was completed in 1940. (Incidentally, Koussevitzky DID return the following summer.)

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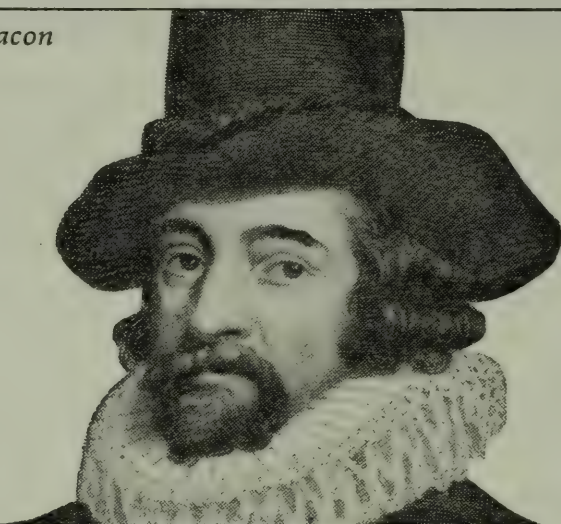


idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion." There is no accessory here, no framing of a melody; every part in the accompaniment, each rhythmic note, indeed each rest, everything becomes melody.

The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo*, takes an easily fluent pace, as is fitting

*Francis Bacon*

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in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

. .

It has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiance, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the "*Eroica*" and C minor Symphonies, and the "*Appassionata*" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention *Fidelio* and the three Rasumovsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the "*Eroica*" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove,





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a more demonstrative enthusiast, found in it something “extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty.”

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: “*Sinfonia 4ta 1806 — L. v. Bthvn.*”

It was probably early in May of 1806 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine (“Tesi” and “Pepi”) seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the “immortal beloved,” and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio



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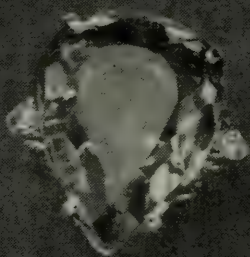
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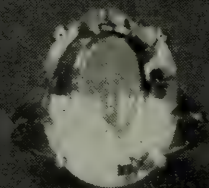
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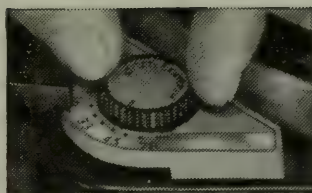
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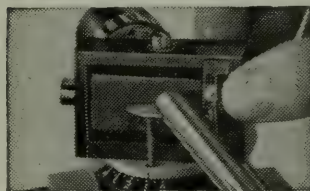
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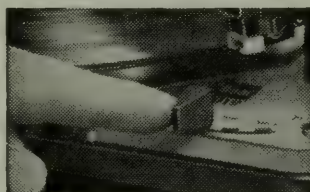
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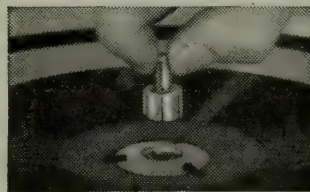
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of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger\* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

\* Beethoven's *Unsterbliche Geliebte*, 1890.



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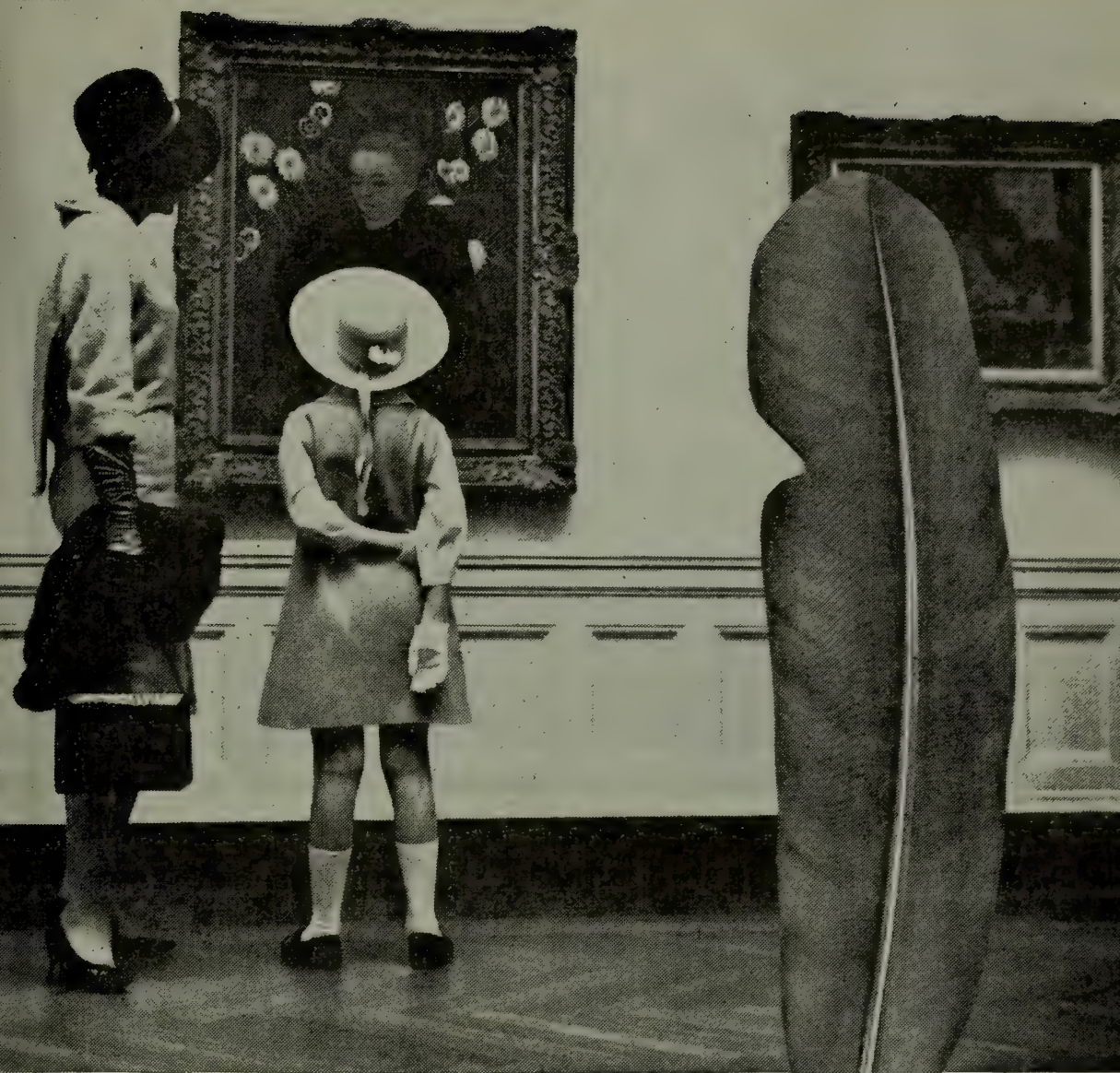
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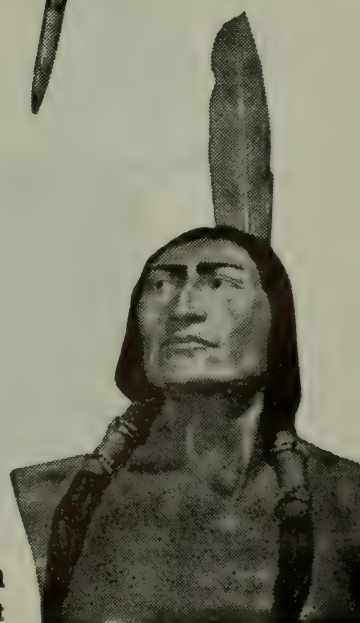
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## ENTR'ACTE

### A MODERNIST DEFENDS MODERN MUSIC

By AARON COPLAND

Some weeks ago an entr'acte appeared in this bulletin which seemed to present a case for conservatism in music. At that time we promised another entr'acte expressing an opposite viewpoint. In 1949, Mr. Aaron Copland wrote an enlightening article for the *New York Times*, expressing his ideas concerning the impact of contemporary music on the average listener. Even though this article was written some time ago, it still seems extremely pertinent.

THERE seems to be no doubt about it — after almost fifty years of so-called modern music there are still thousands of well-intentioned music lovers who think it sounds peculiar. The only way I can get the full impact of what modern music must sound like to such people is to stand in front of Picasso's more controversial paintings — the two-headed women, for example. I suppose that the more radical new music hits the ear with something like the violence that hits the eye in modern painting. Keeping these paintings in mind, I can sympathize with the musical layman who fails to comprehend contemporary music, although, as a composer myself, most recent music sounds quite natural and normal to me.

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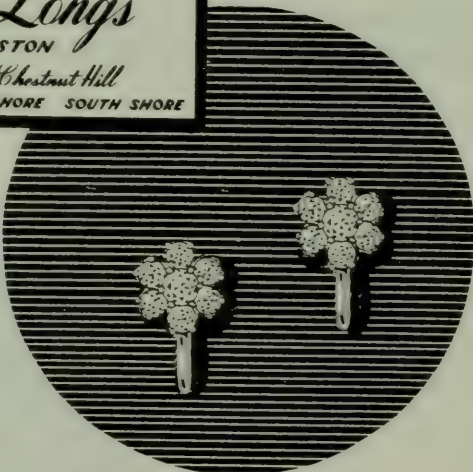
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It occurred to me to wonder whether it wasn't possible to help the listener of good-will to hear it my way. Perhaps I should start by clearing up one possible source of confusion as to terminology. There really isn't any modern music any more because the term "modern music" has been taken over by the bebop boys. When Bop City on Broadway began advertising concerts of "modern music," that just about finished off a name that had outlived its usefulness anyway. Contemporary music, or new music, is what the recent works of living composers are called nowadays. It's not a glamorous cognomen, perhaps, but at least it is exact.

Formerly — up to about 1925 — the kind of music I have in mind was called "ultra-modern." It was under continuous attack by the more conservative members of the press; but more significant, it was heard only by the comparatively small group of people who attended concerts. The rest of the world may have read about it, but rarely had any direct contact with it. Nowadays the situation has radically changed; the press is more open-minded, and anybody casually twisting a radio dial is in danger of getting an earful of it.

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However one calls it, almost anyone can identify it as music that falls strangely on the ear; music that is different. To the old-fashioned listener its musical purpose seems different and its methods are obviously different. Such a listener would probably tell you that, whereas the older music — the classics — seems designed to caress and invite the soul, the newer music is disconcerting in effect, the idea being apparently to upset and disturb one's equanimity of soul. Otherwise, how is one to explain the cacophonous harmonies, the tuneless melodies, the head-splitting sonorities, the confusing rhythms and cerebral forms?

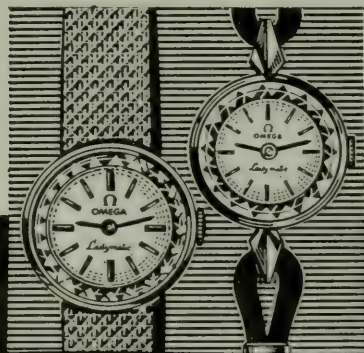
It is natural enough for the uninitiated to imagine that all problematical music may be safely damned under a single heading. But actually, even in the old days of "ultra-modern" music, a great many different kinds of music were grouped indiscriminately together, and especially today the newer music may be said to include an unusually variegated experience. It might be helpful, therefore, to start by trying to bring some order into the apparent chaos of contemporary composi-

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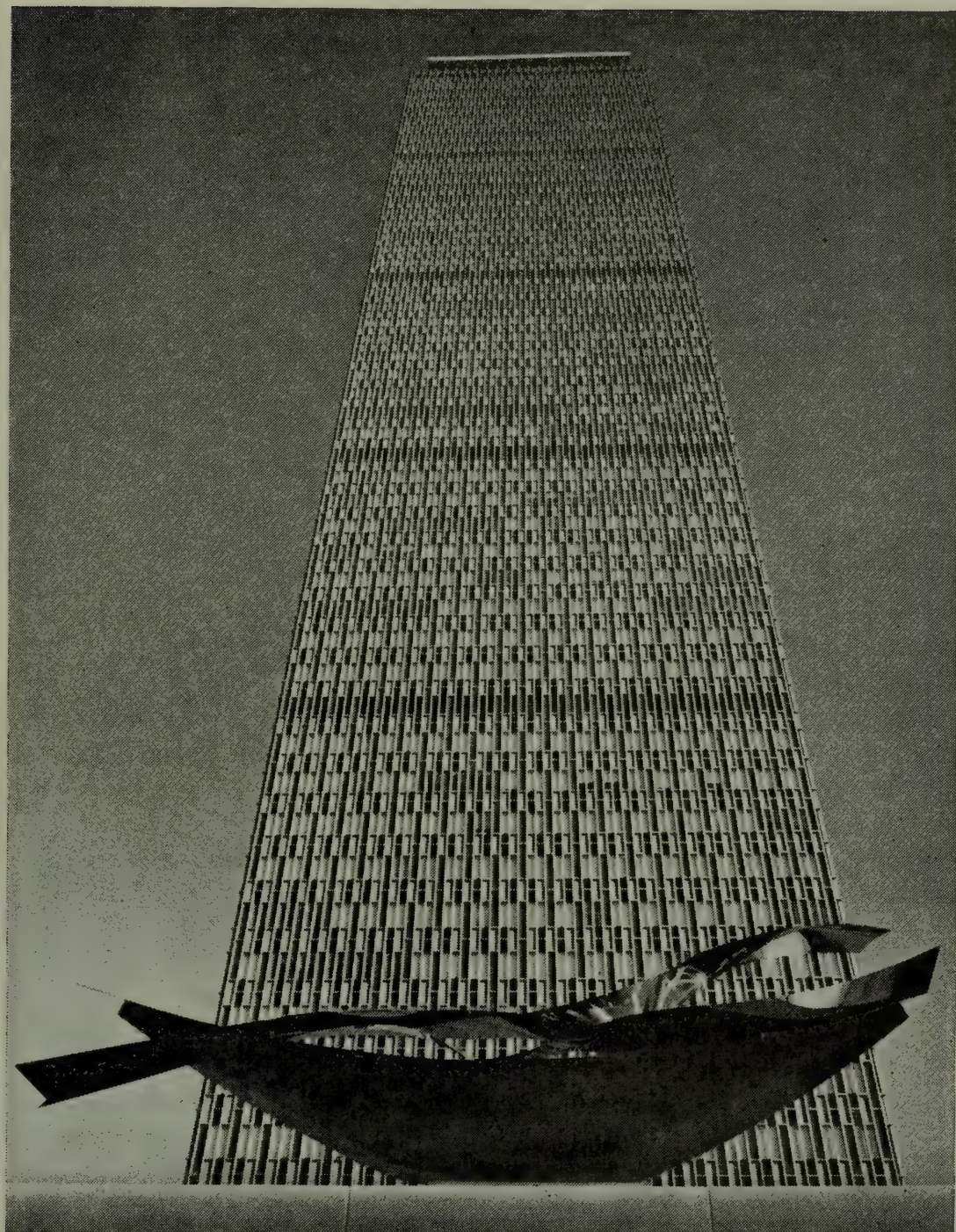
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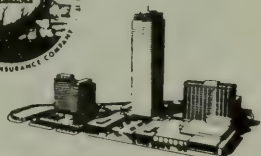


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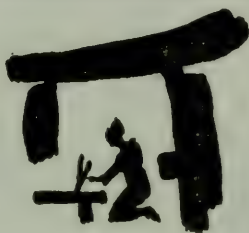
*Quite approachable:* Prokofiev, Roy Harris, Villa-Lobos, Ernest Bloch, William Walton.

*Fairly difficult:* late Stravinsky, Béla Bartók, Chavez, Milhaud, William Schuman, Honegger, Britten, Hindemith, Walter Piston.

*Very tough:* middle and late Schoenberg, Alban Berg, Anton Webern, Varese, Krenek, Charles Ives, Roger Sessions.

It would be miraculous if anyone agreed with the comparative estimates of this list, but that is not its purpose. It demonstrates merely that not all new music ought to be thought of as equally inaccessible: Schoenberg in his latest manner, and the members of his twelve-tone school, are the hardest nut to crack, even for musicians. One needs a contrapuntal ear for Hindemith and Piston, a feeling for the lushly colorful Villa-Lobos, sharp wit for Poulenc and Thomson. For the later Stravinsky you need a love of style, precision, personality; for Milhaud a love of tartly seasoned sonorities. One of the toughest of all is Varese; and the easiest, certainly Shostakovitch.

. .



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But whether the style of a contemporary composer is easy or hard to comprehend, it would be wise for the lay listener to keep the composer's objective well in mind. The objective is not necessarily to make beautiful sounds like Chopin or Mozart. Much as one should like to do just that, it isn't possible, because one doesn't write the music of one's choice but of necessity.

If forced to explain the creative musician's basic objective in elementary terms, I would say that a composer writes music to express and communicate and put down in permanent form certain thoughts, emotions and states of being. These thoughts and emotions are gradually formed by the contact of the composer's personality with the world in which he lives. He expresses these thoughts (musical thoughts, which are not to be confused with literary ones) in the musical language of his own time. The resultant work of art should speak to the men and women of the artist's own time with a directness and immediacy of communicative power that no previous art expression can give.

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My love of the music of Chopin and Mozart is as strong as that of the next fellow, but it does me little good when I sit down to write my own, because their world is not mine and their language not mine.

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The uninitiated music lover will continue to find contemporary music peculiar only so long as he persists in trying to hear the same kinds of sounds or derive the same species of musical pleasure that he gets from the great works of the past. When approaching a present-day musical work of serious pretensions, one must first realize what the objective of the composer is and then expect to hear a different treatment of the elements of music — harmony, melody, timbre, texture — than what was customary in the past.

Perhaps the best way to elucidate some of the peculiarities of new music is to attempt an answer to a few of the most frequently asked questions:

*Why must new music be so dissonant?*

A satisfactory reply to this troublesome question is exceedingly difficult because of the fact that a dissonance in music is a purely relative thing. What sounds dissonant to you may sound quite mellifluous to me. The whole history of Western music proves that our ear tends to increase its capacity for considering pleasurable chords which in former times were considered dissonant. The underlying principles of their music are just as cogent today as they were in their own period, but the essential point is that with these same principles one may and one does produce a quite different result.

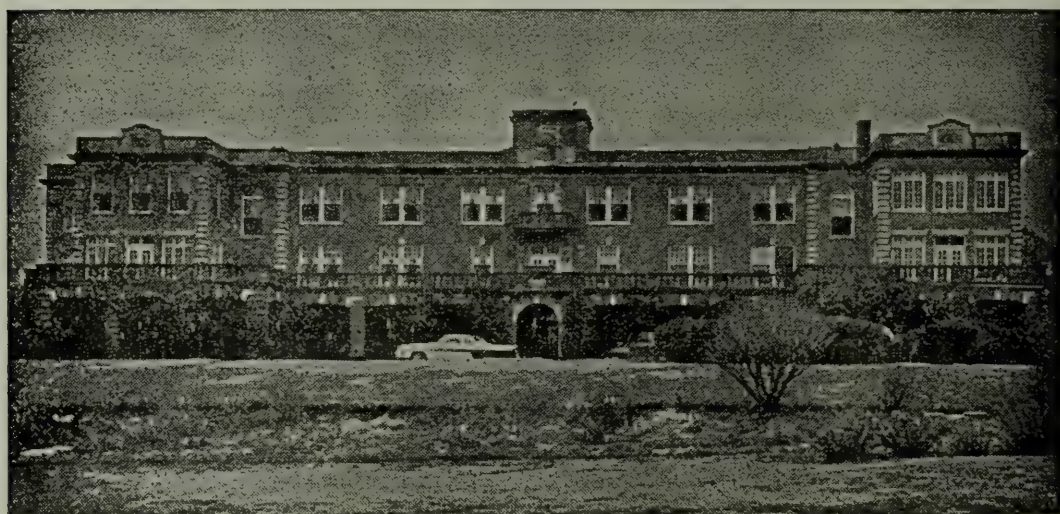
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times were considered painfully discordant. Harmonies thought to be unusual or bizarre in the time of Monteverdi or Wagner are accepted as current usage by later generations of ordinary music lovers. Our period has hastened this historical process, since nowadays any chord, no matter what its degree of dissonance, is considered usable if it sounds "right" to the composer (that is, right for its expressive purpose) and is handled well within its context. If you find yourself rejecting music because it is too dissonant, it probably indicates that your ear is insufficiently accustomed to contemporary musical vocabulary and needs more training — that is, listening. Reading about a dissonant chord doesn't make it sound any sweeter, but repeated hearing certainly does. It is interesting to note in this connection that bebop, the latest jazz manifestation, has been introducing more and more dissonant harmonic textures into popular music, thereby arousing some of the same resistance from the mass public as was encountered by the serious composers in their field.

*Is it true that the new composers care little about melody?*

No, it definitely is not true. The greater proportion of today's music is melodically conceived, but it must be remembered that conceptions of melodic writing have changed. Here again it is not easy to agree upon a common ground for discussion since the average person's idea

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of melody is so limited in scope. A melody is not merely something you can hum. It may be too complex for that, too tortuous or jagged or fragmentary, and in instrumental writing, it may go far beyond the limitations of the human voice. You must broaden your conception of what a melody may be if you want to follow what goes on in the composer's mind.

. .

Part of the difficulty, as it concerns modern melody, may be traced to the harmonic problem. Many listeners become so lost in the web of unfamiliar harmonies that they never manage to hear the tunes that *are* being played. Since most music of serious pretensions deals in simultaneously sounded independent melodies, forming a contrapuntal texture that requires wide-awake listening even when the melodies are conventionally cast, it follows that a similar structure made of more recondite melodic writing will imply even more attentive listening. (Composers — and not only contemporary ones — have sometimes exaggerated in that direction, forgetting that the human ear is limited in absorbent capacity.) In general I would say that the melodies are there, but they may not always be of the immediately recognizable variety.

*Is contemporary music supposed to be without sentiment or feeling, cerebral and clever rather than romantic?*

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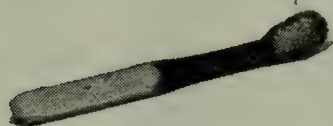
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A brief paragraph can hardly suffice to deal adequately with so persistent a misconception. If a contemporary composer's work strikes you as cold and intellectual, it may be that you are using standards of comparison that really do not apply. Most music lovers do not appreciate to what an extent they are under the spell of the romantic approach to music. Our audiences have come to identify nineteenth-century musical romanticism as analogous to the art itself. Because it was, and still remains, so powerful an expression they tend to forget that great music was written for hundreds of years before the romantics flourished.

. .

It so happens that a considerable proportion of present-day music has closer esthetic ties with that earlier music than it has with the romantics. The way of the uninhibited and personalized warmth and surge of the best of the romanticists is not our way. That may be regrettable from your angle, but it remains a fact nevertheless — unavoidable fact very probably, for the romantic movement had reached its apogee by the end of the last century, in any case, and nothing fresh was to be extracted from it.

Even composers found it difficult to break the spell, so it is hardly

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There have been many pleasant comments about the seasonal greens which have graced the marquee, lobbies and first balcony foyer for the past several years. Subscribers will be interested to learn that this was totally a "Symphony Family" project.

Mrs. Roger Rousseau of the Public Relations office coordinated the planning; Mrs. James Perkins, a Trustee, located the greens and helped transport them to the Hall; Mrs. Thomas Perry helped design the areas and guided the construction; and the actual assembling of the greens was done by many cheerful, willing wives of members of the Orchestra: Mrs. Stanley Benson, Mrs. Jules Eskin, Mrs. Everett Firth, Mrs. William Gibson, Mrs. Ralph Gomberg, Mrs. Clarence Knudson, Mrs. Alfred Krips, Mrs. Leonard Moss, Mrs. James Pappoutsakis, Mrs. Ralph Pottle, Mrs. Sheldon Rotenberg, Mrs. Harry Shapiro, Mrs. Joseph Silverstein and Mrs. Sherman Walt. Finally, the maintenance staff of the Hall lent valuable help in fireproofing and hanging the greens.

The materials themselves were generously collected and donated by the Lowden Tree Experts, of Needham.

to be wondered at that the public should have been slow to grasp the full implication of what was happening. The literary world does not expect Gide or Mann or T. S. Eliot to emote with the accents of Victor Hugo or Walter Scott. Why, then, should Bartók or Milhaud be expected to sing with the voice of Schumann or Tchaikovsky? When a contemporary piece seems dry and cerebral to you, when it seems to be giving off little feeling or sentiment, there is a good chance that you are not willing to live in your own epoch, musically speaking.

. . .

Before concluding, I should like to ask a question of my own. Why is it that the musical public is seemingly so reluctant to consider a musical composition as, possibly, a challenging experience? When I hear a new piece of music that I do not understand I am intrigued — I want to make contact with it again at the first opportunity. It's a challenge — it keeps my interest in the art of music thoroughly alive.

But I've sadly observed that my own reaction is not typical. Most people use music as a couch; they want to be pillowed on it, relaxed and consoled for the stress of daily living. But serious music was never meant to be used as a soporific. Contemporary music, especially, is created to wake you up, not put you to sleep. It is meant to stir and

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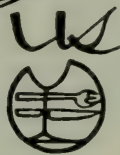
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excite you — it may even exhaust you. But isn't that the kind of stimulation you go to the theatre for or read a book for? Why make an exception of music?

. . .

It may be that new music sounds peculiar for the sole reason that in the course of ordinary listening, one hears so little of it by comparison with the amount of conventional music that is performed year in and year out. Radio and concert programs, the advertisements of the record manufacturers, our school curricula — all emphasize the idea, unwittingly, perhaps, that "normal" music is music of the past, familiar music that has proved its worth. A generous estimate indicates that only one-eighth of the music we hear can be called contemporary — and that estimate applies mostly to music heard in the larger musical centers. Under such circumstances, contemporary music is likely to remain peculiar, unless audiences demand that the music producers let them hear more of it. From where I sit that sounds like the millennium.



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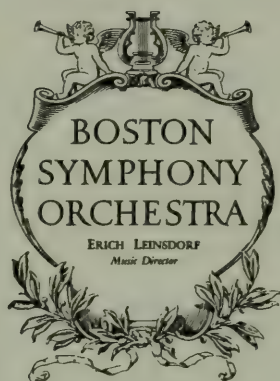
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To make it easier for our subscribers to learn what is afoot, the Orchestra has arranged with several radio stations to broadcast any notice of a change in concert schedule.

In the future, if you have any doubt about a concert's being held, please tune to one of the following radio stations rather than call Symphony Hall. These stations have agreed to carry an announcement as soon as a decision has been made.

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## CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;  
died in Järvenpää, September 20, 1957

The Violin Concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Théodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the Concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist on November 23, 1934.

The last performances of the Concerto in Boston were on December 17-18, 1965 when Joseph Silverstein was soloist.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is dedicated to Franz von Vecsey.

SIBELIUS, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. John-

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son tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The Concerto, which followed closely upon the Second Symphony, has been called by Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of



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a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo

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violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4/4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3/4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking-rhythmic figure is coupled with equally persistent harmonic pedal-points.

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## INVITATION TO THE DANCE, *Op. 65*

By CARL MARIA VON WEBER

Born in Eutin in Oldenburg, November 18, 1786; died in London, June 5, 1826

(Scored for orchestra by HECTOR BERLIOZ)

This arrangement of "Invitation to the Dance" was last performed at these concerts on February 3-4, 1905, conducted by Emil Paur.

The instrumentation is as follows: 1 flute and piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, timpani, 2 harps and strings.

**"A**UFFORDERUNG ZUM TANZE," rondo brilliant for the pianoforte, was composed at Klein-Hosterwitz, near Pillnitz, and the autograph manuscript bears the date July 28, 1819. Weber's diary tells us that the work was fully sketched July 23, and completed on the 28th. It is dedicated to his wife, Caroline. She gave curious information to F. W. Jähns about the program of the opening movement, the moderato. According to her story, when her husband first played the rondo to her, he described the measures of the moderato: "First approach of the dancer (measures 1-5); evasive reply of the lady (5-9); his more urgent invitation (9-13) (the short appoggiatura C and the long A-flat are here especially significant); her present acceptance of his proposal (13-16); now they talk together; he begins (17-19); she answers (19-21); he with more passionate expression (21-23); she still more warmly

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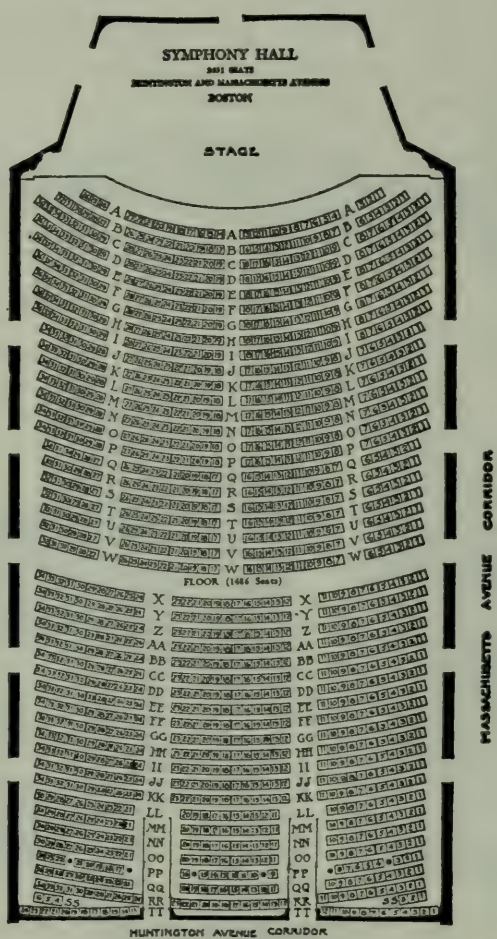
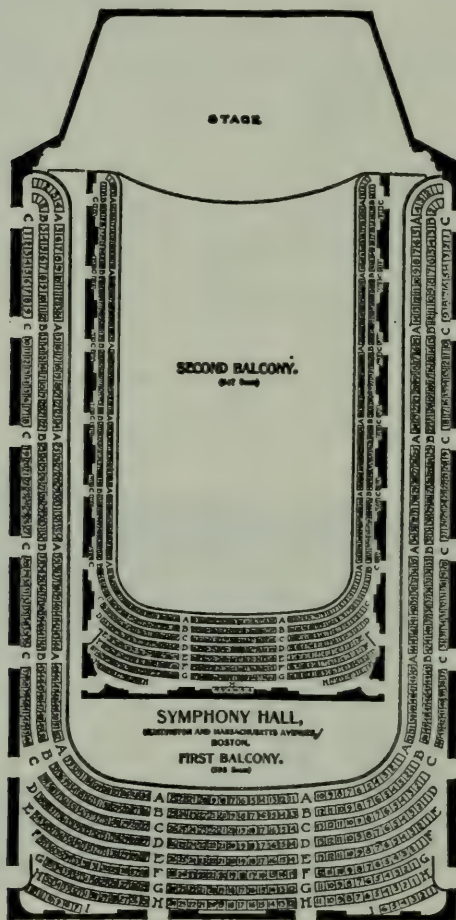
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agreeing (23-25); now there's dancing! his direct address with reference to it (25-27); her answer (27-29); their coming together (29-31), they take their position; awaiting the beginning of the dance (31-35); the dance; Finale, her thanks, his answer – stillness.” Both Ambros and Riehl have written glowingly about this dance “which symbolizes the dance as a poetic idea.” Ambros finds in it all that is poetic, chivalric, tender, and agreeably spirited. The “Invitation” changed the whole character of German dance music, they say, and raised it to a higher level.

There have been many arrangements of the rondo, from orchestral version to transcription for zither. The rondo has also been arranged for soprano voice and piano, with both Italian and German texts. The arrangement by Berlioz was made in 1841, for a performance of “*Der Freischütz*” at the Paris Opera. As usual, the management of the Opera insisted on a ballet. Berlioz was not happy, but in his own words, said: “All my efforts to prevent it being useless, I proposed to compose a choreographic scene indicated by Weber himself in his pianoforte rondo, the “Invitation à la valse,” and scored that remaining piece for orchestra.





## TICKET RESALE AND RESERVATION PLAN



The Ticket Resale and Reservation Plan which has been in practice for the past three seasons has been most successful. The Trustees are grateful to those subscribers who have complied with it, and again wish to bring this plan to the attention of the Orchestra's subscribers and Friends.

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Many members of this audience will recall with pleasure the afternoon of November 7th, when they were honored for the particular distinction of being "Silver Anniversary Friends" of the Boston Symphony Orchestra. Although only ladies were invited, it was remembered that many shared the distinction with their husbands.

The guests were greeted at the Isabella Stewart Gardner Museum by many smiling hostesses from the Council of Friends. In the magnificent setting of the Tapestry Room the music of the Boston Symphony Chamber Players, performed for their pleasure alone, engendered a warm bond among this special group of ladies. Mr. Leinsdorf and Mr. Cabot addressed them. A high point emerged when Mr. Cabot announced the names of six ladies who have attended the Orchestra concerts since the time of Henschel, and three were present to acknowledge the proud applause. After a reception and champagne tea in the Dutch Room the guests received a commemorative gift as they departed: a recording by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

As Mr. Cabot said that afternoon, "The example set by you, our guests, leads all of us—conductors, players and management—to look forward with confidence to the next twenty-five years."

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ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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George Zazofsky  
Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Freddy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

Clarence Knudson  
William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

## CELLOS

Jules Eskin  
Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

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Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

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Doriot Anthony Dwyer  
James Pappoutsakis  
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## ENGLISH HORN

Laurence Thorstenberg

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Gino Cioffi  
Pasquale Cardillo  
Peter Hadcock  
*E♭ Clarinet*

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Felix Viscuglia

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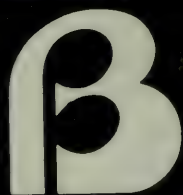
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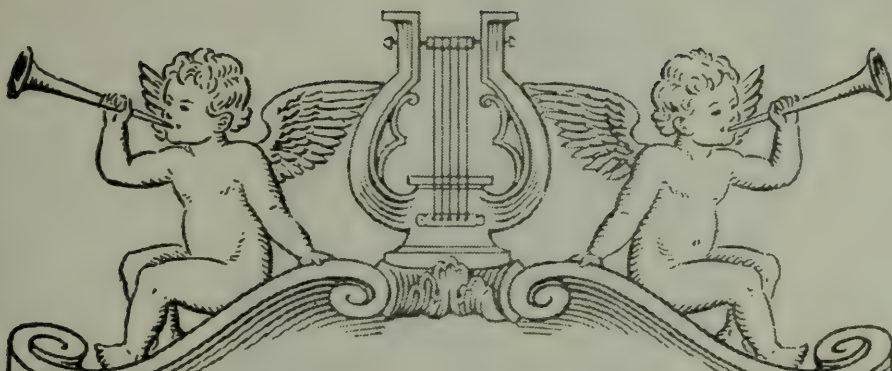


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CONCERT BULLETIN

OF THE

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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## IN MEMORIAM

Georges Edmond Moleux, Principal Bass of the Orchestra from 1939 until his retirement in 1966, died on December 7, aged 66, at his home in Marshfield. A native of France, he had taken his musical training in bass and clarinet, First Prize in both instruments, at the Paris Conservatory. He joined the Boston Symphony Orchestra in 1930 at the invitation of Dr. Koussevitzky, becoming Principal nine years later. He was active as a soloist and teacher at the New England Conservatory, Boston University, and the Berkshire Music Center at Tanglewood.



## SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the Gallery.



## THE SOLOIST

For nine years, prior to joining this Orchestra in 1963, Burton Fine was a research chemist with the National Space and Aeronautics Administration in Cleveland. He is a native of Philadelphia, where he studied at the Settlement Music School with Ivan Galamian. He continued his studies with Mr. Galamian for four years at the Curtis Institute, before moving to the University of Pennsylvania, where he received

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a Bachelor of Science degree in chemistry. He holds a Ph.D. in chemistry from the Illinois Institute of Technology. During his years with the Space Agency, he was active in Cleveland's leading chamber-music groups.

Mr. Fine joined the Orchestra as a member of the second violin section, and assumed his new position as Principal Viola in the fall of 1964. He is a member of the faculty of the Berkshire Music Center, where he also studied in 1950, and of the New England Conservatory.



#### NEW BOOKS ON MUSIC

In the last six months, there have been published four valuable books on music. Perhaps it will be helpful to call these to the attention of our audience.

Mr. Paul Henry Lang is the author of a careful and up-to-date study of Handel. This book is the result of many years of research, and is probably the most complete study of that master in the English language. The book is published by W. W. Norton and Company.

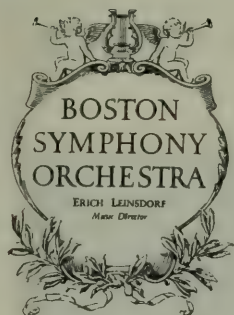
The Oxford University Press has recently published a new study of Bach, written by Karl Geiringer, which includes much new material and also summarizes a life-long study of Bach by this scholar.

In the field of modern music, there is a new study of Stravinsky written by Eric Walter White, and published by the University of California. This is undoubtedly the most complete study of the works of Stravinsky available.

In the early fall, W. W. Norton and Company published *Music in the 20th Century, from Debussy through Stravinsky*. This book was written by William W. Austin of Cornell University, and provides a detailed review of most musicians who have written important music up to 1960. A very complete bibliography is helpful to music scholars.

Any of the above books should be a permanent acquisition for a musical library.





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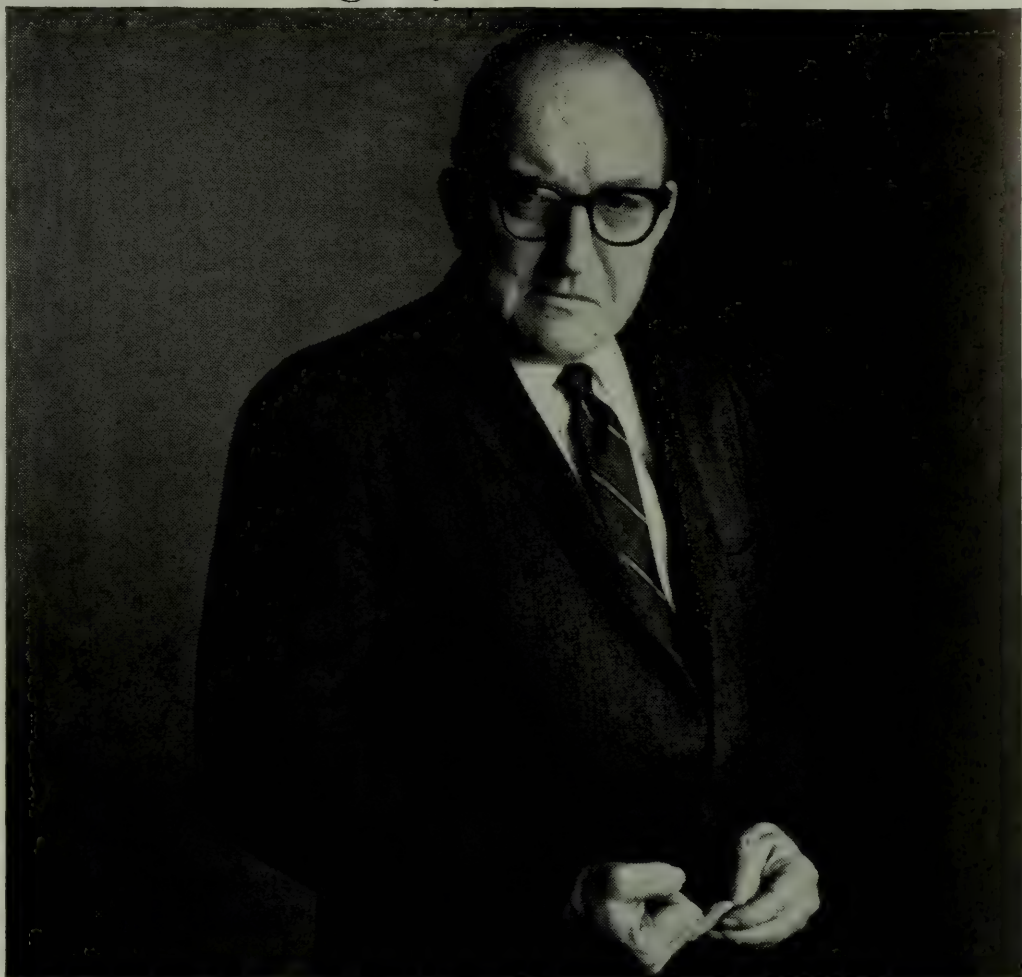
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## *Sixth Program*

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TUESDAY EVENING, DECEMBER 27, at 8:30 o'clock

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HINDEMITH.....“Der Schwanendreher,” Concerto  
for Viola and Small Orchestra

- I. Zwischen Berg und tiefem Tal  
Langsam — Mässig bewegt, mit Kraft
- II. Nun laube, Lindlein, laube  
Sehr ruhig — Fugato
- III. Variationen “Seid ihr nicht der Schwanendreher”  
Mässig schnell  
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SOLOIST  
BURTON FINE

I N T E R M I S S I O N

MOZART.....Serenade in D major (“Haffner”), K. 250

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Andante  
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Rondo  
Menuetto galante  
Andante  
Menuetto  
Adagio — Allegro assai  
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"DER SCHWANENDREHER," CONCERTO FOR  
VIOLA AND SMALL ORCHESTRA

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895; died in Frankfurt, December 28, 1963

The orchestral accompaniment is scored for 2 flutes and piccolo, oboe, 2 clarinets, 2 bassoons, 3 horns, trumpet, trombone, timpani, harp, cellos and basses.

THIS Concerto, "*Der Schwanendreher*"\* was first performed in Amsterdam by the Concertgebouw Orchestra conducted by Willem Mengelberg, with the composer as soloist. On the printed score Mr. Hindemith gave an indication of the inspiration for his work in the following lines:

"A minstrel comes to a jolly party and divulges what he has brought from foreign lands: songs serious and gay, at the end a piece for dancing. A true musician broadens and decorates the melodies according to his fancy and ability, and makes preludes and improvisations. This medieval picture was the source (or inspiration) for the composition."

In order to give the solo viola a heightened importance, Hindemith

\* The word "*Schwanendreher*" apparently bears many connotations. It may mean "Swan Turner," or it may have some connection with "Swan Waltz." There is evidently a play on words here which is not immediately apparent to American readers.

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scored this work with no other strings except cellos and double basses, apparently feeling that the usual violins and violas would interfere with the soloist's necessary separation from the orchestra. The folk songs are all authentic German songs and perhaps this has some bearing on the work's popularity, Hindemith himself having performed it more than thirty times in Europe and the United States. The first American performance of the work was in 1937 at the Coolidge Festival in Washington, D. C.

The opening movement is based upon a fifteenth-century folk tune, the text of which runs as follows:

Zwischen Berg und tiefem Tal  
Da leit ein freie Strassen.  
Wer seinen Buhlen nit haben mag,  
Der muss ihn fahren lassen.

Twixt hill and deep valley  
there runs a free road.  
He who has no sweetheart  
may not walk upon it.

The folk tune which goes with this text serves together with two other themes as the vertebral column of the movement. The introduction to the first movement (*langsam*) opens with a viola solo. Upon its conclusion, the horns proceed with the first six and one-half measures of the folk tune, the remainder of the orchestra providing a rhythmic figure as accompaniment. The viola resumes, and above its figuration horns continue with the next three measures of the folk tune. The viola continues for another four measures, and the horns present the remainder of the tune. The folk tune, then, is not given continuously,



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but in three separate parts. The final installment concludes the introduction. A livelier movement (*mässig bewegt, mit Kraft*) follows: First by the viola (with orchestral support) and ultimately succeeded first by the clarinets and then by the viola. The folk tune appears twice: once in the middle of the movement (beginning with the trombone solo) as a gradation leading to the climax, and again as a coda. Generally in this movement, the cellos or the three horns serve as bearers of the harmony, with the woodwinds weaving the filigree work.

The second movement opens with a duet between the solo viola and the harp followed by the folk tune "*Nun laube, Lindlein*," which is still known and sung. It dates from the fifteenth-sixteenth century and first appeared in print in 1555. The first verse of the text runs as follows:

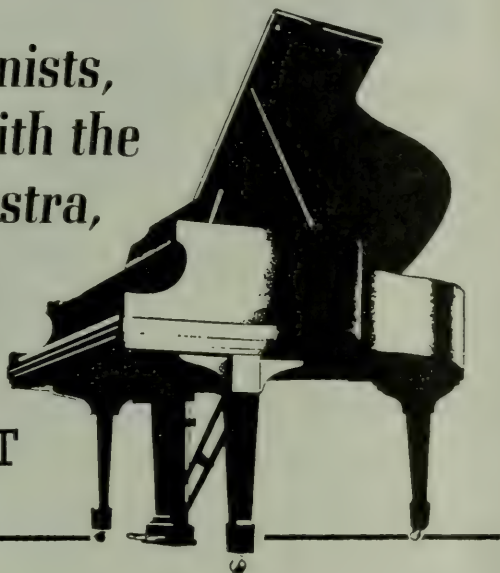
Nun laube, Lindlein laube,  
Nicht langer ich's ertrag:  
Ich hab mein Lieb verloren,  
Hab gar ein traurig Tag.

Shed your leaves little Linden,  
no longer can I bear it.  
I have lost my beloved,  
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by an infectious fugato based upon an old cuckoo song (fifteenth-sixteenth century) as popular today, especially with children, as in olden times. The opening lines of the folk-song text are:

Der Gutzgauch auf dem Zaune sass,  
Ess regnet sehr und er ward nass.

The cuckoo sat on the fence,  
It was raining hard and he was wet.

This theme runs in major and minor form through all the instruments, interrupted by a small interlude. The climax is reached when the fugue voices are joined by the tune of the slow part ("Nun laube") taken in the brass. This leads to the repetition of part one, the duet of solo viola and harp now being combined with the "Nun laube" tune in the horns.

The final movement is composed of seven variations upon a mocking song (1603) directed, it seems, upon the man who turned the swans in the kitchen upon a spit. (Swans were eaten in those days.) The text for the folk tune follows:

Seid ihr nicht der Schwanendreher,  
Seid ihr nicht derselbig Mann.  
So drehet mir den Schwan,  
So hab ich glauben dran.  
Und dreht ihr mir den Schwanen nit;  
Seid ihr kein Schwanendreher nit;  
Dreht mir den Schwanen.

Are you not the swan-turner  
are you not the very same man?  
So turn the swan for me,  
for that is my belief.  
And if you don't turn the swan for me,  
then you are no swan-turner;  
turn the swan for me.

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? “Listening to and playing chamber music.”

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Each part of the tune is stated alternately in the full orchestra and by the solo viola. The first variation is given mainly to the solo viola and the trombone. In the second variation, the tune is played entirely by the brass instruments, with figurations woven by the solo instrument. The third variation has two short divisions; in the first, the tune, with figurations upon it, appears in the viola, supported by the horns staccato and by the brass instruments; in the second, the tune appears in the harp, with woodwind support. A new theme forms the coda for the third variation. Apart from the folk tune, the fourth variation (a slow movement) uses one other melody. Variation five deals with the thematic material of the fourth variation. The sixth variation (back to the opening tempo) presents the tune in the horn, with the viola weaving around it. The final variation is a canon between the upper voices of the orchestra and the basses, the tune being taken at one-bar distance. A coda based upon the same material as the coda of the third variation brings variation seven to an end.



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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

He determined that the best acoustical response for the hall would be a reverberation period of 2.31 seconds. And he designed his hall to achieve that measure. People laughed at him. No one could predict from blueprints what the reverberation period would be. But when Symphony Hall opened in 1905, the reverberation period was exactly 2.31 seconds. Professor Sabine's triumph was the birth of modern acoustical science.

An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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ENTR'ACTE

HINDEMITH – HIS ART AND HIS VIEWS

By JAY S. HARRISON

(*New York Herald-Tribune, February 15, 1959*)

[*The characters: Paul Hindemith and a Reporter. The scene: A Fifth Avenue Hotel.*]

**REPORTER:** In the concert you're conducting Sunday at Town Hall, I understand there will be two of your latest works — a set of ten madrigals and an octet. But you're also directing a Mass by Bruckner. Is this interest in his work a recent development?

**HINDEMITH:** Not at all. I've conducted most of Bruckner's symphonies during my lifetime.

**R.:** What attracts you to him?

**H.:** That's very hard to say — what you like about any composer. I'm not sure I know.

**R.:** But his music is so different from yours. . . .

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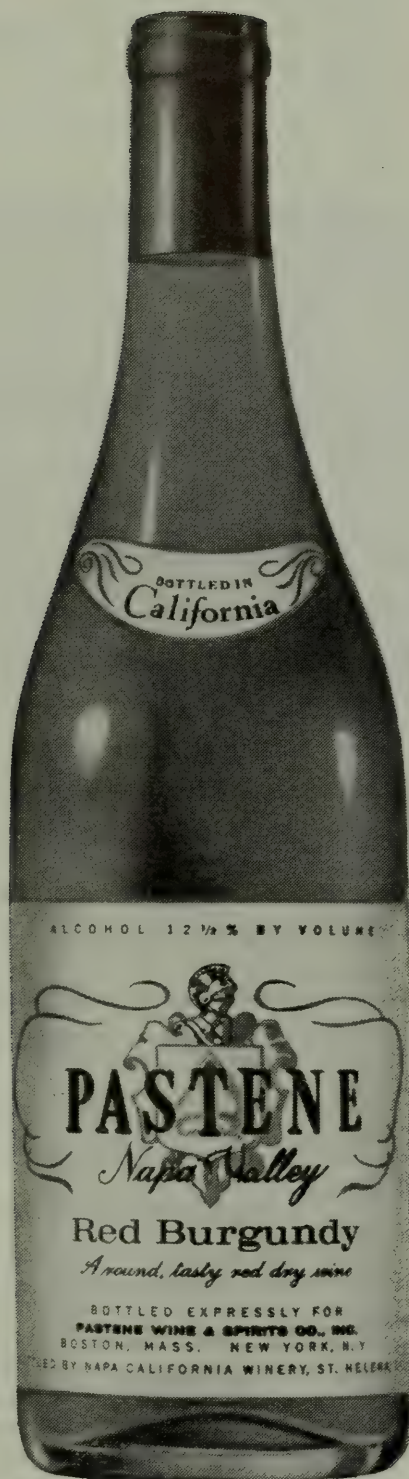
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H.: Is it? I don't think so. I have always believed we have many things in common.

R.: Still, your works are always clear, direct, to the point. They don't ramble.

H.: Neither does Bruckner. You know, Bruckner is really not well known in this country; that's why there are so many misconceptions about him. The same is true with Max Reger, whom I conduct all the time. He's completely unknown here, but I feel very close to him, too. No, I am sure there is some relationship between Bruckner and Reger and myself.

R.: Do you prefer Bruckner to Mahler?

H.: In every way, yes. It is a very funny fate for Bruckner that he is always thrown together with Mahler. They have nothing in common — nothing. Someone a few decades ago invented the mixture of Bruckner and Mahler and it seems to have stuck: but it's ridiculous. With Mahler I feel no connection whatever.

R.: Besides the two you've named, whom do you consider to be your closest musical antecedents?

H.: I suppose Bach, Mozart and Haydn. Beethoven also in a sense; but then he is everybody's predecessor.

R.: What occupies most of your attention these days?

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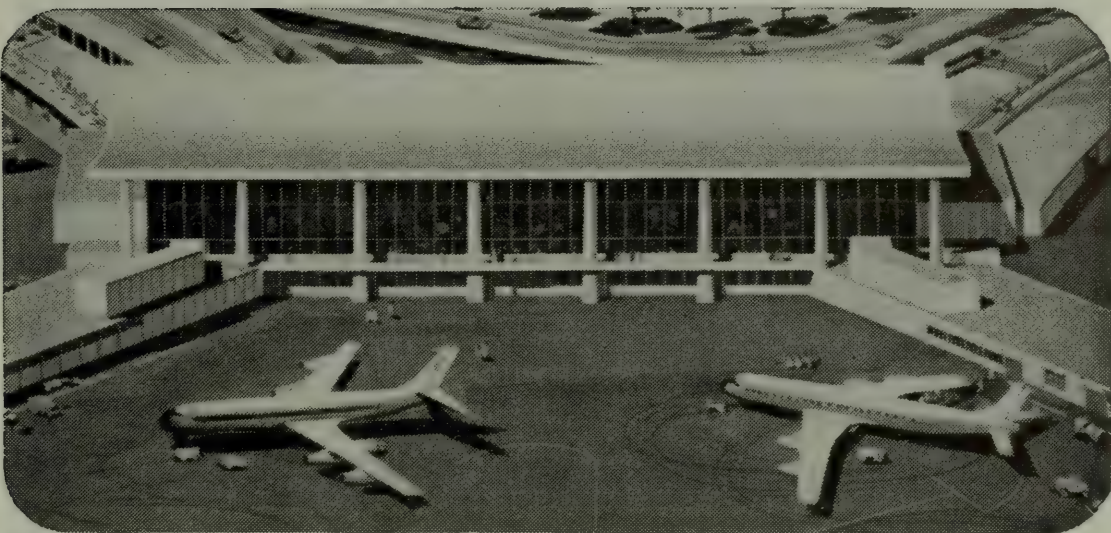
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H.: Conducting — I do it all the time. My schedule for the next year is already all filled up. Of course I play the viola once in a while, but I've become an amateur at that.

R.: Amateur . . . ?

H.: Yes. An amateur is someone who doesn't practice. And I don't. I have no time. Besides, when you've played an instrument all of your life you don't like to practice.

R.: What about teaching?

H.: Well, I was a teacher for thirty years of my life. That's enough, isn't it? All my time today is put into conducting and composing — that gives a man plenty to do.

R.: Have you any big works planned for the future?

H.: I must say I'm always looking for a libretto for an opera. They are not easy to find. And, believe me, it doesn't have to be in German. If I came across a good one in English or any language I'd get right to work on it. Right now, though, that doesn't seem likely.

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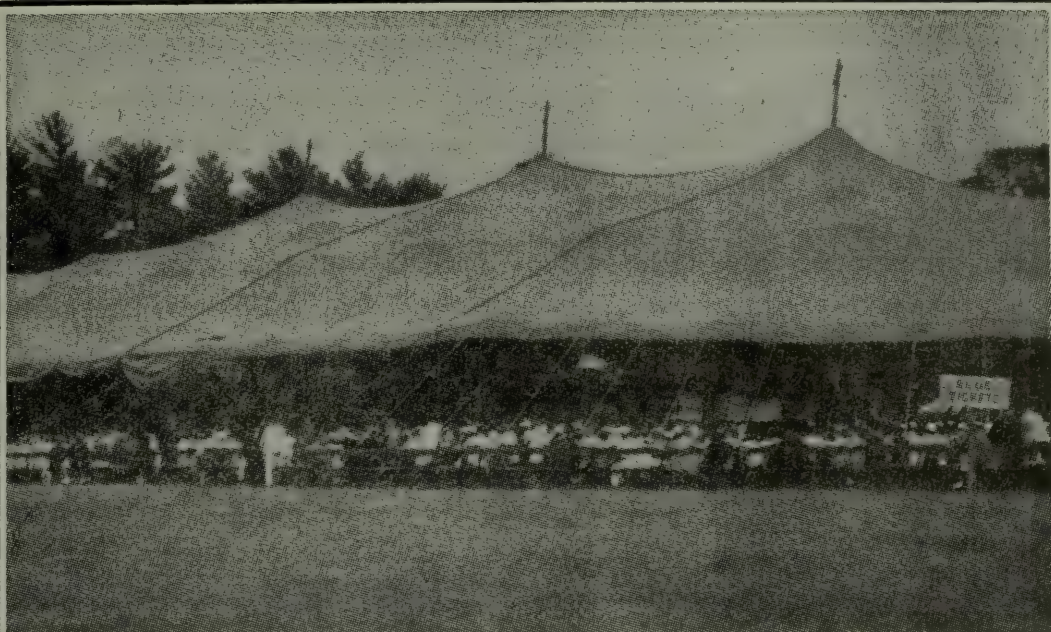
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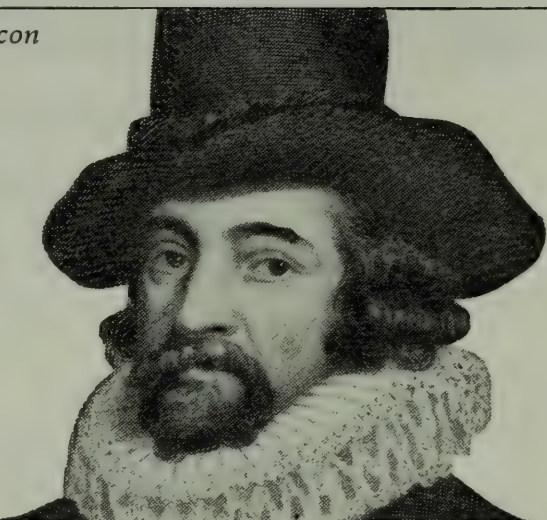
R.: You've been away from America for five years, living in Switzerland. What are some of your observations about the young composers in Europe today?

H.: It's difficult for one composer to talk about other composers, and I must say the situation abroad is rather unclear. It's just like after the first war, almost exactly the same. You know, after a war it takes time for all the ideas to be clarified, and only when they are clarified can a really unified musical style develop. Today, there is a great mess of styles — everybody is writing something different. It may take a few decades before all of the styles are normalized, before a unity of style can evolve.

R.: What about the whole twelve-tone business in Europe?

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H.: It, too, is in a state of development. Of course in the long run it will have to be modified to really be of general use. Twelve-tone music is still in an experimental state: one composer tries it one way, another composer in a different way. But in order for it to be of general value it has to have a point of view it now lacks.

R.: But do you approve or disapprove of the serial technique?

H.: My main objection is that it can be used almost exclusively for instrumental music. My idea is always that any kind of musical technique must be proven by its use in a *cappella* works. So far, I haven't seen any satisfactory *a cappella* pieces coming out of the twelve-tone style. Either the style is not ready yet or else it must be modified to make this possible. Naturally, you can always write works that trained singers can perform after one hundred rehearsals; but that's usually out of proportion to the value of the works.

R.: Why do you believe so many youngsters lean toward twelve-tone?



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*H.* For one thing, at least in Central Europe, it is supported by music festivals and radio stations. That's not opinion, that's fact. Twelve-tone music is paid for, and many young composers can't go on without some form of support. I don't know — it may even be that if there weren't so many radio stations paying for twelve-tone music there wouldn't be so much of it around. Who can say?

*R.:* Still, you must admit that even those who are not important enough to warrant subsidy turn to serial writing. Why?

*H.:* Well, it gives you a kind of solidity of technique — or seems to. But I don't think twelve-tone works are based on purely musical concepts — much of it is extra-musical. The twelve-tone method makes it relatively easy to have a firm composing basis to work with. The alternative is study and more study to build a solid, old-fashioned and dependable technique. That doesn't seem to be necessary any more. I think it is.

*R.:* Now, a touchy matter — How do you explain Stravinsky's recent interest in the system?

*H.:* I don't know. I know only that we are old friends and I trust what he does. Perhaps he is looking for a new reason for composing; perhaps he is not satisfied with the way music is made these days. Perhaps he is looking for an artistical or philosophical explanation for the music of our time. But I can't give you an answer to explain why any great composer does what he does.

*R.:* It's agreed that there's general, world-wide interest in the twelve-tone technique. But what about yourself? Have you any twelve-tone inclinations?





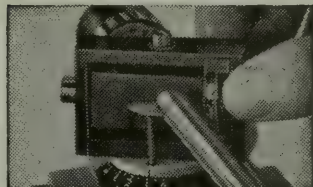
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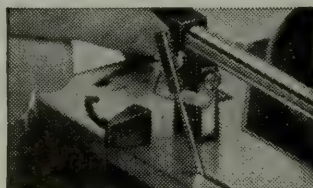
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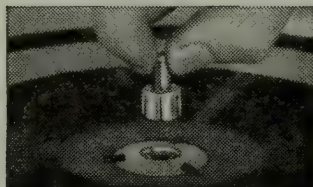
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H.: None. You see, I've always been in close connection with practical music — and I feel that the work involved in performing twelve-tone scores is completely out of proportion to the effect you get. I like to write things that can be done with a normal amount of rehearsal time and with a normal group of players.

R.: When you say "practical music" how do you mean it?

H.: I mean music that doesn't exist merely on paper; I mean music that's written to be performed. You can't say that about *all* the music being written today.

R.: Does what you say extend to the music of Webern or Berg?

H.: That question was settled long ago. My God, we played Webern — the things that today are called "new" — we played them already in the early twenties. The question of Webern's greatness was decided then. What you have now is simply a rediscovery of his music.

R.: From the vantage point of a composer in 1959, what direction do you think music will take in future? Do you believe that your own dissonant counterpoint idiom will continue to be developed?

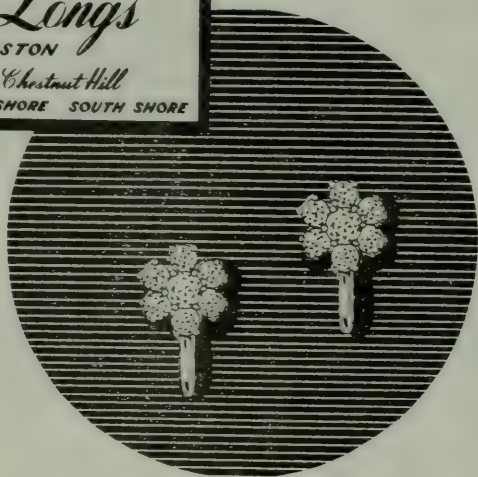
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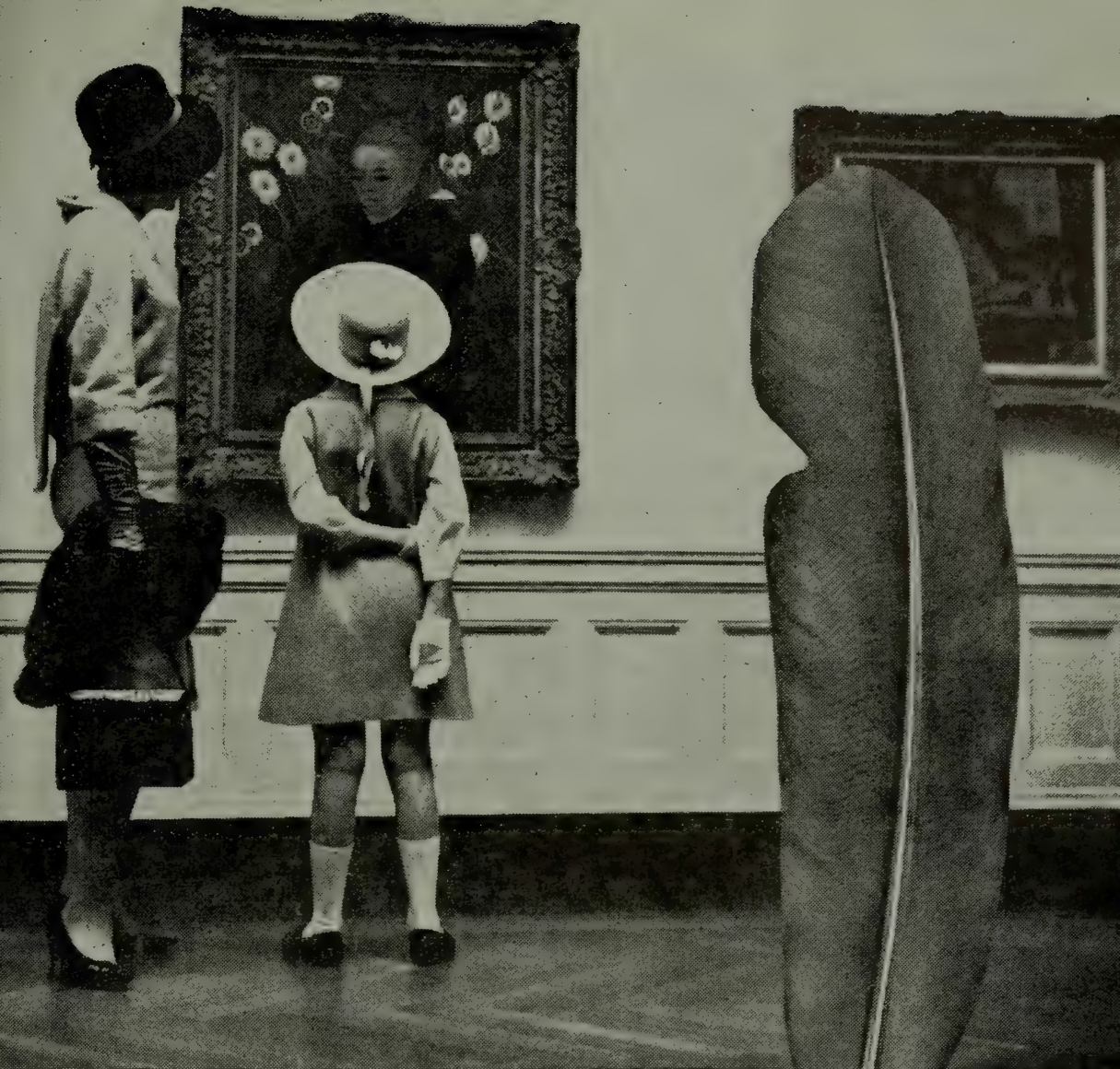
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*H.:* You call it dissonant counterpoint? — it isn't really that. My work I consider to be absolutely free in the sense that I have never forced restrictions on it — not even the restrictions of the major and minor scales. And certainly not of the twelve-tone row. Major, minor, twelve-tone — they are all limitations. No, I believe deeply in music that is totally free, that allows a composer any choice he wishes to make, that allows him to use his inspirations in his own way.

*R.:* In other words the element of choice . . .

*H.:* Is the most important factor in creation.

*R.:* You mentioned before that you are first and foremost a practical musician, and it is well known that — apart from conducting and composing — you can play almost every instrument in the orchestra. How do you feel, then, about the millions who have substituted the phonograph for an instrument — who learn to play nothing because music is so easily available on records?

*H.:* Of course that is unfortunate. But there is another side to the story. Look, especially in this country, in every high-school you find youngsters who play everything — and play better than they do anywhere else in the world. But once they get married, settle in their houses, then they give up playing. That's where the critical situation exists. Not that they haven't learned an instrument, but that they don't continue with it.

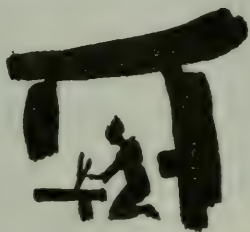


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R.: It's rather an appalling situation. . . .

H.: But it isn't new. People habitually complain about the decline of music. Early in the twenties I passed a tiny Austrian town. A friend of mine was complaining: "You know, in my youth we had eighty amateur string quartets here. Now, today, we have dwindled to twenty-eight." That kind of problem really doesn't bother me. Where there is music there will always be performers. I'm sure of that.

R.: Do you do any private teaching?

H.: No — I never did. Oh, maybe one or two. But teaching classes at Yale was enough for me.

R.: Would you care to name any of your best students?

H.: There are too many; they're all over the country. It runs into the hundreds.

R.: As a matter of fact, if you had taught as many students as claimed they studied with Hindemith you would have had to begin somewhere around 1802.

H.: I know, *do* I know! People have even heard lectures of mine — they are just passing through — and the next thing you know they say I was their teacher. Not only in America, but from my old teaching days in Berlin, too.

R.: Is there anything else you'd like to comment on?

H.: Not really. Everything I have to say I say in my music. My opinions, my viewpoints — they are all in my works. If you listen to them you know all about me.



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The Serenade is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

POPULAR music in the eighteenth century did not have, as now, a separate category of composers. Mozart was called upon at any moment to provide any music whatsoever, from the most solemn Mass to the lightest stage entertainment; music for concerts, music for dancing. Music by the yard for social functions did not in the least bother him. He provided it with enthusiasm, for he was incapable of turning out music automatically. Taste, resource, skill, enthusiasm never lapsed. He neither wrote above the heads of his audience, nor did he demean his art. He knew the pulse of popularity, in the sense that Johann Strauss in another century, and Offenbach, and Tchaikovsky

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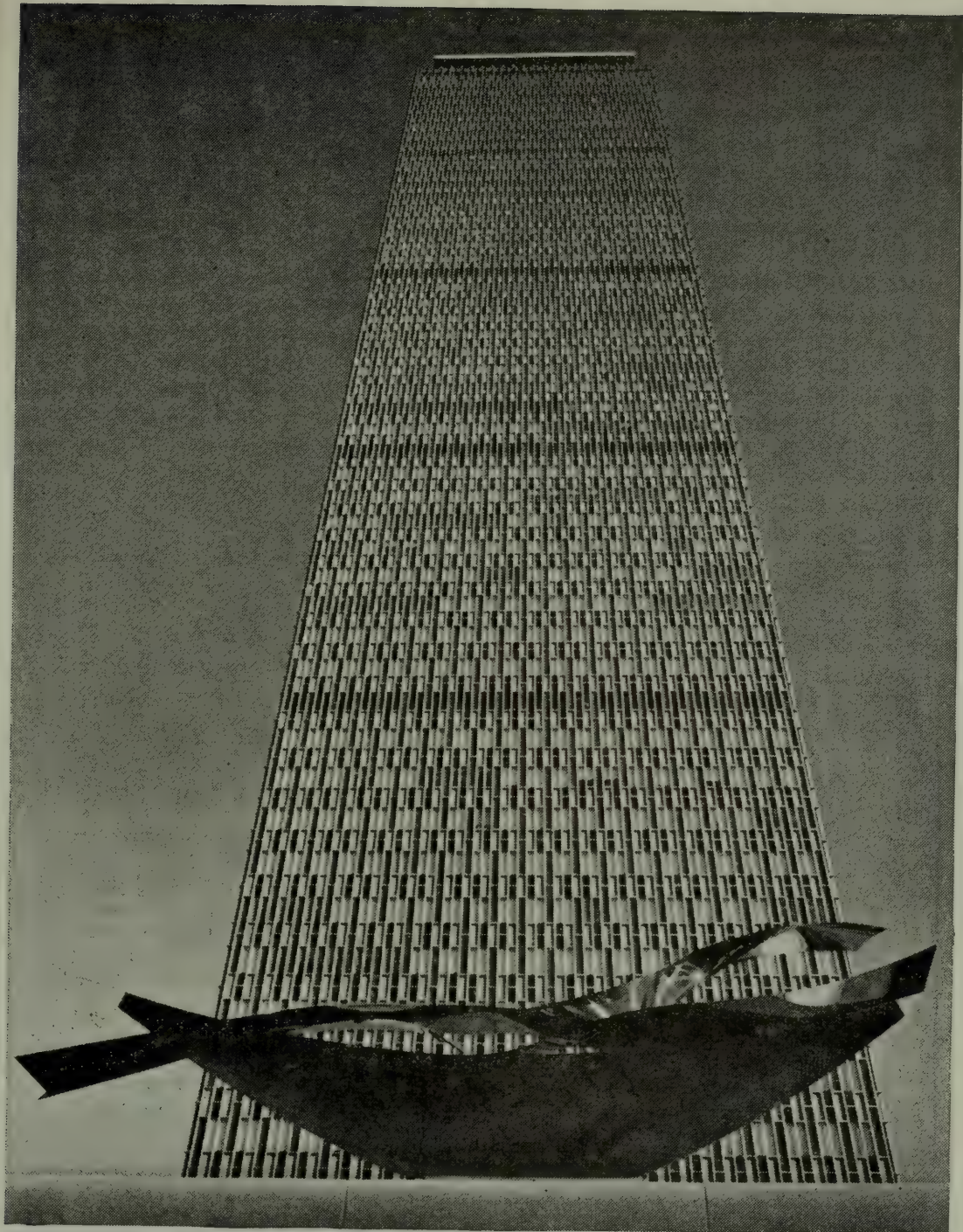


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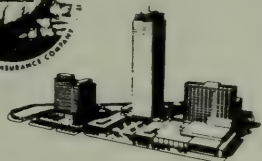


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knew it. Often he gave his patrons not only surface charm, but undying beauty of detail which, even if they were more attentive than those at social gatherings are now, they must have missed altogether.

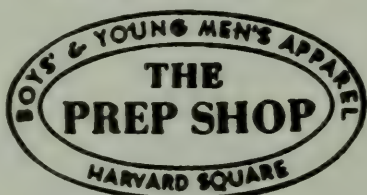
Typical of this party music was the Serenade which was composed in 1776 for Sigmund Haffner, a former Burgomaster of Salzburg, for the wedding of his daughter Elizabeth in July of that year.

Formally the work may be considered as a violin concerto inserted into a normal five-movement serenade. Stylistically it is fully symphonic in character, not merely a string quartet or quintet with some wind parts added, with a leaning towards the *concertante* style which Mozart had already exploited in his *Concertone*, K. 190. A timpani part is included in the first and the last three movements which, although not in Mozart's original autograph, was discovered in his hand at a later date. Wind parts and certain repeats similarly added to the trio of the fifth movement are also included.

Impressive chords introduce a rousing and pompous *Allegro maestoso*. Upward runs on the violins following more chords (a device which is to feature prominently in the movement) usher in a brightly festive *Allegro molto*, written in Mozart's most carefree vein. It is constructed in normal sonata form.

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The mood of the *Andante*, which can be considered to be the slow movement of the violin concerto, is set by the orchestra's opening melody. It is a delightfully heart-easing and melodious piece, calling to mind the slow movements of *Eine Kleine Nachtmusik* and certain of the symphonies. An even balance is kept throughout; although the soloist is often allowed prominence, his part is more an integral strand of the orchestral writing than a virtuoso part set off by an unimportant *ripieno*. There is a short cadenza, after which the orchestra briefly concludes the movement.

The G minor minuet consists of a brisk and aggressive opening statement which is answered by a dark phrase for strings and wind. The soloist, assisted by the horn, introduces the trio which is scored for solo violin and woodwind alone. Although brisk and in a major key it is scarcely less serious than the preceding section. The minuet is then repeated, the movement closing with a resolute statement of the opening theme.

The violin enters immediately with the repetitive semiquaver theme that is the basis of this rondo. The tune is catchy and irresistible; it is hardly surprising that Kreisler once made a popular arrangement of the movement. The subsidiary material is in keeping with the gaiety of the main theme and is dextrously exploited by the violin.

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The fifth movement is a sturdy minuet, good-humored and pleasantly tuneful. It is so sturdy, in fact, that it recalls more a peasant dance than a courtly minuet; in every way a suitable diversion for the wedding of a provincial burgomaster's daughter! As has been mentioned above, two repeats of fourteen and twenty bars respectively are interpolated into the trio, which is in D minor.

The Andante is in rondo form and is conceived rather in the serenading manner of the second movement. The charming second subject, a repeated five-note violin motive answered by the horn, is perhaps the most felicitous part.

A gaudy and full-blooded minuet now follows, the orchestration being filled out by a prominent timpani and trumpet part. The latter instruments are later (in the second of the two trio sections) raised to solo status with startlingly original and dissonant effect. The first trio is for solo flute and bassoon over a reserved string accompaniment. Repeats of the minuet sandwich between and outside these sections.

A slow and rather sombre introduction leads to an uninhibitedly gay *Allegro assai*, and thus Mozart rounds off his wedding music in a mood of apt and infectious high spirits.

Messrs. Wyzewa and de Saint-Foix do not believe that the friendship existing between the Haffner family and Mozart wholly accounts for

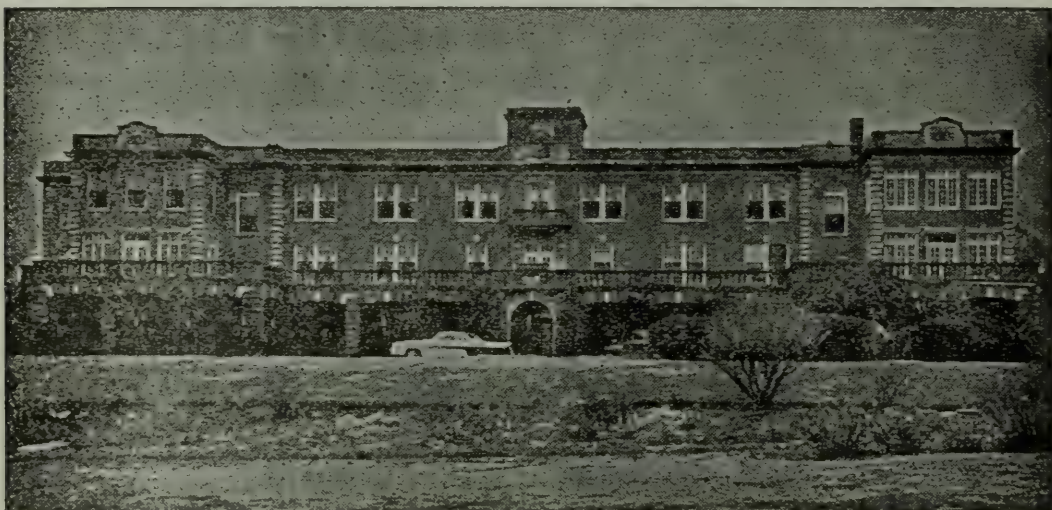
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the exceptional importance that the latter attached to this Serenade. They speak of "the state of true musical intoxication in which the young man lived during this marvellous year, 1776, when the youthful expansion of his soul felt an irresistible desire of expressing itself by the means of his art. The fact is that from the beginning to the end, this grand Serenade is proof of a prodigious effort in the invention and the distribution of ideas, and for their symphonic realization. Never perhaps has any other work of Mozart been conceived by him in vaster dimensions and with a more marked character of poetic grandeur. . . . Nevertheless we are forced to admit that Mozart at this period of his life was doubtless less well prepared for a grand orchestral composition than for the more 'gallant' species, the Divertissement and the Concerto; unless we prefer to say that the fault revealed to us in this Serenade lies in the species itself and in the necessary disproportion between the lofty symphonic aims of the young man and the scope, always more superficial than deep, of an occasional work, as this one, which was intended to deck the joyous festival of a bourgeois wedding. However all this may be, it is unfortunately not to be disputed that if the Minuets and the Andante are delicious and charming in the invention, the two Allegros are exceedingly prolix and offer contents that are too poor for the inordinate amplitude of their proportions and the orchestral apparatus that is employed.

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"The Serenade at least permits us to appreciate exactly all the extent and richness of Mozart's instrumental art in 1776. The ideas, as we have already said, are always of a 'gallant' nature, that is to say amiable and brilliant, without a trace of the emotional depth found in the better compositions of 1773, 1774. The style is nearly always homophonic, and the only attempt to elaborate ideas is in the simple form of the variation. But, on the other hand, the intense care for artistic unity which we have always known to be in Mozart's heart, and was accentuated after the first months of 1776, here comes to an extraordinary degree of keenness. In each one of the three grand movements, the different themes are bound together with an infinite care, either by the return of one after the other, in accordance with the old procedure of Joseph Haydn, or in a way much more intimate, by frequent juxtaposition of elements taken from the one and the other, without counting the manner of connecting the first part with the development sections, the manner of appropriating them for a new fusion of preceding themes, and the employment, henceforth as habitual as in 1774, of grand codas which give to the composition an impressive character of interior unity. As for the instrumentation, here still we cannot help regretting many practices of 1773, sacrificed to the advantage of the new ideal. It is certain, for example, that the role of the two violins

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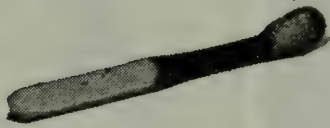
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has become nearly as preponderant as it was before the journey to Vienna in 1773, and that the works of the period following this journey reveal a tendency to create an instrumental life, more vigorous and more varied than that to which Mozart now returned, with a more active collaboration of the four voices of the quartet in the ensemble of the whole musical speech. In the Serenade the other instruments than the two violins do not intervene except in an episodic manner, and always a little outside, with passages reserved for them, but which soon lead, more than once, to the concentration of all the essential interest in the two parts for the violins. After having wished in 1773 to free himself from the old Italian language of the symphony, as it was spread through Europe to express the 'gallant' ideal, Mozart had been re-taken since 1775 by this wholly exterior style, from which he will not deliver himself until, in 1778, he comes in contact with the grand instrumental school of Mannheim. But continuing to employ this reduced and superficial style, we should note with what richness Mozart in this Serenade contrives to exploit all its resources; how he multiplies the episodes reserved for the wind instruments; how he adds still other and not less characteristic passages; or he gives the chief part to the basses, clothing them with a power of song and expression that is already wholly 'modern.' "

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## MOZART AT TWENTY

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**I**N 1776, Mozart was living with his family in Salzburg, where he had been for three years, except for a visit to Munich, where he had enjoyed a great success the previous years with his opera *La Finta Giardiniera*. Unfortunately, this year in Mozart's life is less well documented than any other year of his life. There were no informative letters to his sister or to his father, as was the case when he was separated from them. Even the distinguished scholar Otto E. Deutsch, in his invaluable documentary biography of Mozart, has been able to find only a few references to Mozart for this year. The single letter which appears in 1776 was one to Padre Martini, about which further mention will be made. For these reasons we are forced to form our opinion of Mozart's activities by resorting to the music written during that year.

Mozart seems to have been in a most carefree and happy state of mind for the first nine months. The harrassment of travel and the necessity for public appearances no longer existed. Some biographers have called this the happiest and most untroubled nine months of his short life. For the first time, Mozart was moving in a more aristocratic

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There have been many pleasant comments about the seasonal greens which have graced the marquee, lobbies and first balcony foyer for the past several years. Subscribers will be interested to learn that this was totally a "Symphony Family" project.

Mrs. Roger Rousseau of the Public Relations office coordinated the planning; Mrs. James Perkins, a Trustee, located the greens and helped transport them to the Hall; Mrs. Thomas Perry helped design the areas and guided the construction; and the actual assembling of the greens was done by many cheerful, willing wives of members of the Orchestra: Mrs. Stanley Benson, Mrs. Jules Eskin, Mrs. Everett Firth, Mrs. William Gibson, Mrs. Ralph Gomberg, Mrs. Clarence Knudson, Mrs. Alfred Krips, Mrs. Leonard Moss, Mrs. James Pappoutsakis, Mrs. Ralph Pottle, Mrs. Sheldon Rotenberg, Mrs. Harry Shapiro, Mrs. Joseph Silverstein and Mrs. Sherman Walt. Finally, the maintenance staff of the Hall lent valuable help in fireproofing and hanging the greens.

The materials themselves were generously collected and donated by the Lowden Tree Experts, of Needham.



circle than before. He had become intimately acquainted with the members of the higher nobility, such as the Countess Lodron and her two daughters, for whom he composed much music. This change of milieu is reflected in the character of many of his compositions of the period in which elegance, taste and brilliance are chiefly aimed at. It was for the Countess that he wrote the Divertimento, K. 247, as well as the Triple Concerto for Pianos, with one part much easier than the others throughout, for a player (the young ladies were both his pupils) who was evidently less advanced. Although there are no symphonies, no quartets and no operatic works from this period, there is a body of entertainment music which seems to express optimism, virility and self-assurance.

Mozart was in the service of Count Collerodo, Archbishop of Salzburg, and for him he wrote not only divertimenti, which served as table music, but also church sonatas, and in the early part of the year, the much more important *Litaniæ de Venerabili Altaris Sacramento*. Perhaps this work and the later Haffner Serenade are the two most powerful works of the year. Relations with the Count were not cordial, and both Mozart and his father were constantly looking forward

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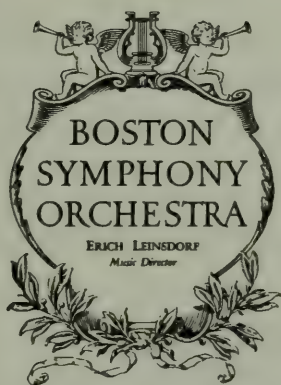
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To make it easier for our subscribers to learn what is afoot, the Orchestra has arranged with several radio stations to broadcast any notice of a change in concert schedule.

In the future, if you have any doubt about a concert's being held, please tune to one of the following radio stations rather than call Symphony Hall. These stations have agreed to carry an announcement as soon as a decision has been made.

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either to release from his service or to a period of absence when they might visit other Courts. The Count was an able but somewhat narrow-minded person, and he evidently looked upon the young Mozart as just another servant, which no doubt irritated the ambitious youth. In fact it is probably true that Mozart was not considered much more than a "local musician" by any of his Salzburg contemporaries at this time.

It may be of interest to recall some of the compositions of the first nine months of this year which are still in frequent performance today. In the beginning of the year, he wrote the *Serenata Notturna*, K. 239. This was written for two ensembles, which were intended to be placed in separate groups and probably played outdoors in a lighted garden. Two of the *Divertimenti*, K. 240 and K. 252, for wind instruments, were probably written early in the year, and are full of the graceful and melodic charm which appears in all of Mozart's music of this period. He was writing in the style known as the "style galante." Never was Mozart more generous with his tunes, flinging them pell mell one after the other with all the carelessness of youth. Mozart was never at a loss for a tune. He was indeed the supreme master of all spontaneous melodists, the master magician of the whole realm of entertainment music.

In March appeared the *Litaniæ* mentioned above. It is a more ambitious work than any previous church composition. As a church musician, Mozart had been silent for over a year, and this work shows a new mastery; only a purist's attitude towards church music can prevent one from marvelling and loving it. He stretched his wings and

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wrote once more extensive arias for the soloists. He allowed himself polyphonic exploits, and built in one section a massive double fugue. This is certainly one of the greatest masterpieces of the year.

In July he wrote the Haffner Serenade, about which we have written elsewhere in this bulletin. Undoubtedly this may be considered the first of his purely orchestral works that have remained universally known. During the same month he wrote for his sister's birthday one of his gayest and most light-hearted divertimenti, K. 251. There was about this a certain French atmosphere, which was probably intended to recall to his sister their earlier visit to Paris.

While there were at least two other piano concertos in that year, neither of them approached in quality the great series which was to commence with the concerto written at the beginning of the next year for Mlle Jeunehomme.

For some inexplicable reason, no more of this gay, light-hearted entertainment music was written after August. There must have been some sort of emotional disturbance in Mozart's mind, but of this we have no evidence other than the fact that for the rest of the year Mozart was to confine himself to the writing of three short Masses.

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It is true that the Count Collerodo had insisted on abbreviating the formal Mass. This may have had some influence on Mozart. However, compared to his previous church music, these three Masses, which are known as the *Credo Mass*, the *Spaur Mass*, and the *Organ Solo Mass*, seem to have a new simplicity, depth and heightened sense of religious emotion.

The year before, the economy-minded Archbishop had abandoned the Court Theatre, and in its place reconstructed the *Ballhaus* directly opposite the Mozarts' home. There, however, servants of the Salzburg Court no longer played. The new theatre was used by itinerant troupes. Any likelihood of writing for this theatre a work which would be frequently played could be dismissed, because the paying public was demanding a large repertoire, and hence a smaller number of performances of any given work. It was in September that Mozart himself, perhaps aided by his father, wrote the single letter which we have from the year 1776, addressed to Padre Martini. The letter was perhaps written in the hope of an invitation to revisit Italy. That

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hope was dashed by Padre Martini, who replied in a complimentary vein, but with absolutely no indication that Mozart would be welcomed in Bologna or elsewhere in Italy. Because it expresses a sense of unrest and tells a good deal about the state of mind of Mozart, we are printing the celebrated letter:

“Reverend Father and Maestro, Most Esteemed Sir,

“The respect and esteem I cherish for Your Reverence prompts me to trouble you with this letter and to send you a feeble specimen of my music, submitting it to your sovereign judgment. For last year’s Carnival in Munich I composed an *opera buffa*, *La Finta Giardiniera*. A few days before my departure from that city His Highness the Elector expressed the wish to hear some of my contrapuntal compositions. I was therefore obliged to compose these motets in great haste, in order to have sufficient time for the score to be copied for His Highness and the parts transcribed, so that the motets could be performed in the offertory at High Mass on the following Sunday.

“Dearest and most esteemed Father and Master, I earnestly implore you to tell me your opinion of this work candidly and without reserve. We live in this world in order to enlighten one another by interchange of ideas, and to endeavor to further science and the arts. Oh, how often I wish I were closer to you, Reverend Father, in order that I might talk and discuss matters with you. I live in a country where fortune does not favor music, although, aside from those who have

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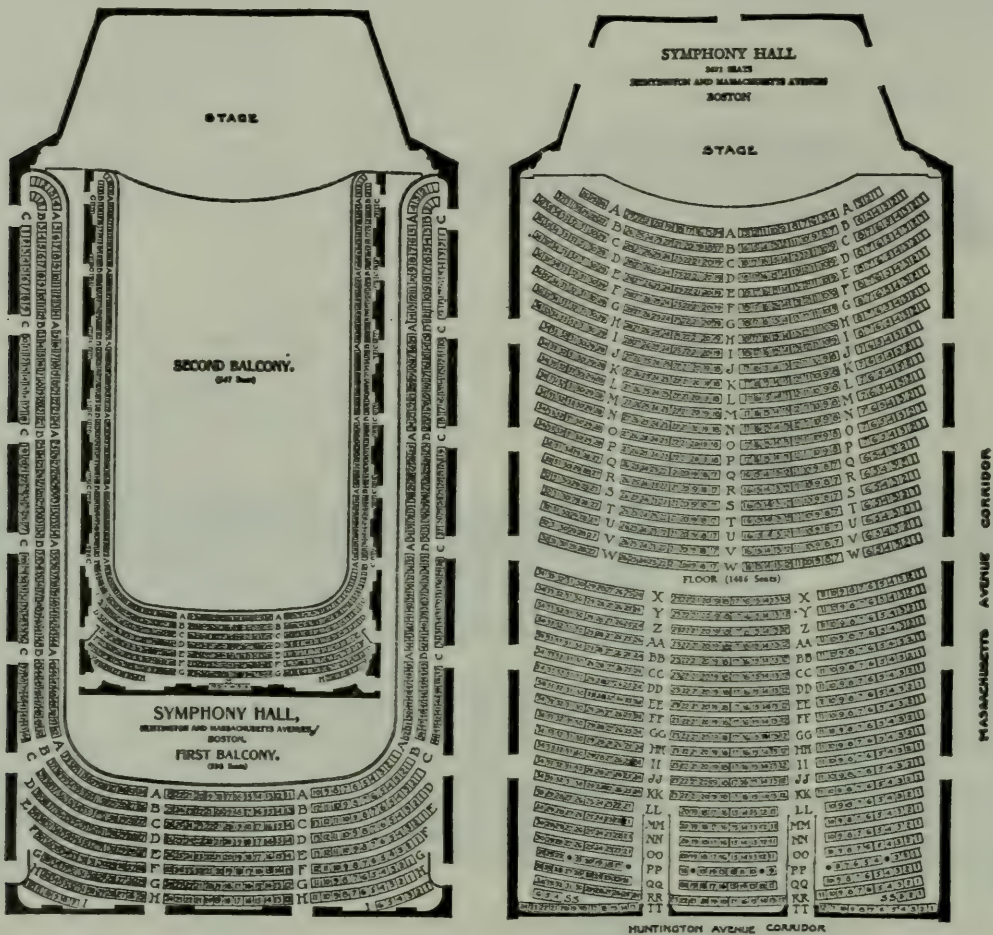


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D. T. G.





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Since the Management has learned by experience how many returned tickets it may expect for concerts, those who wish to make requests for tickets may do so by telephoning Symphony Hall and asking for "Reservations." Requests will be filled in the order received and no reservations will be made when the caller can not be assured of a seat. Tickets ordered under this plan may be purchased and picked up from the Box Office on the day of the concert two hours prior to the start of the program. Tickets not claimed a half-hour before concert time will be released.

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---





Many members of this audience will recall with pleasure the afternoon of November 7th, when they were honored for the particular distinction of being "Silver Anniversary Friends" of the Boston Symphony Orchestra. Although only ladies were invited, it was remembered that many shared the distinction with their husbands.

The guests were greeted at the Isabella Stewart Gardner Museum by many smiling hostesses from the Council of Friends. In the magnificent setting of the Tapestry Room the music of the Boston Symphony Chamber Players, performed for their pleasure alone, engendered a warm bond among this special group of ladies. Mr. Leinsdorf and Mr. Cabot addressed them. A high point emerged when Mr. Cabot announced the names of six ladies who have attended the Orchestra concerts since the time of Henschel, and three were present to acknowledge the proud applause. After a reception and champagne tea in the Dutch Room the guests received a commemorative gift as they departed: a recording by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

As Mr. Cabot said that afternoon, "The example set by you, our guests, leads all of us—conductors, players and management—to look forward with confidence to the next twenty-five years."

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Noah Bielski  
Herman Silberman  
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Alfred Schneider  
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Raymond Sird

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Michel Sasson  
Samuel Diamond  
Leonard Moss  
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Michael Vitale  
Victor Manusevitch  
Minot Beale  
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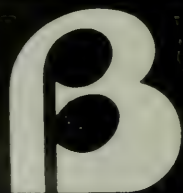
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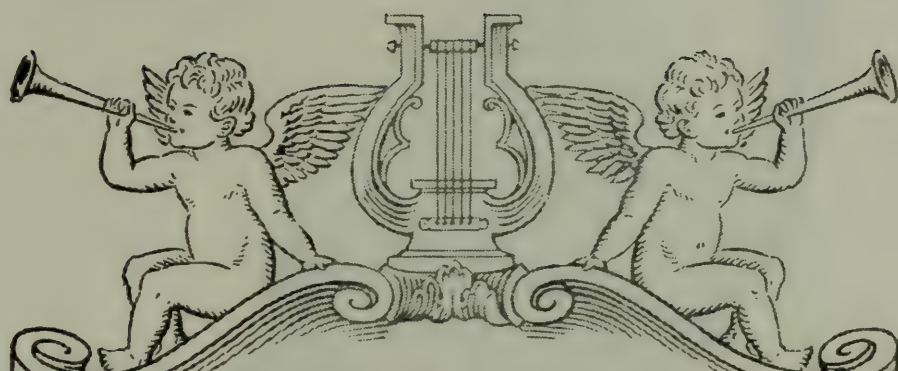
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OF THE

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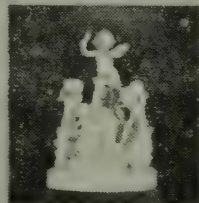
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## IN MEMORIAM

Georges Edmond Moleux, Principal Bass of the Orchestra from 1939 until his retirement in 1966, died on December 7, aged 66, at his home in Marshfield. A native of France, he had taken his musical training in bass and clarinet, First Prize in both instruments, at the Paris Conservatory. He joined the Boston Symphony Orchestra in 1930 at the invitation of Dr. Koussevitzky, becoming Principal nine years later. He was active as a soloist and teacher at the New England Conservatory, Boston University, and the Berkshire Music Center at Tanglewood.



## SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the Gallery.



## THE SOLOIST

For nine years, prior to joining this Orchestra in 1963, Burton Fine was a research chemist with the National Space and Aeronautics Administration in Cleveland. He is a native of Philadelphia, where he studied at the Settlement Music School with Ivan Galamian. He continued his studies with Mr. Galamian for four years at the Curtis Institute, before moving to the University of Pennsylvania, where he received

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a Bachelor of Science degree in chemistry. He holds a Ph.D. in chemistry from the Illinois Institute of Technology. During his years with the Space Agency, he was active in Cleveland's leading chamber-music groups.

Mr. Fine joined the Orchestra as a member of the second violin section, and assumed his new position as Principal Viola in the fall of 1964. He is a member of the faculty of the Berkshire Music Center, where he also studied in 1950, and of the New England Conservatory.



#### NEW BOOKS ON MUSIC

In the last six months, there have been published four valuable books on music. Perhaps it will be helpful to call these to the attention of our audience.

Mr. Paul Henry Lang is the author of a careful and up-to-date study of Handel. This book is the result of many years of research, and is probably the most complete study of that master in the English language. The book is published by W. W. Norton and Company.

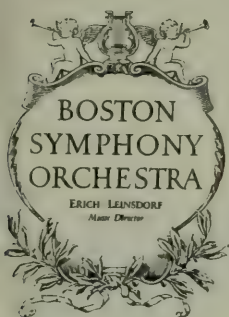
The Oxford University Press has recently published a new study of Bach, written by Karl Geiringer, which includes much new material and also summarizes a life-long study of Bach by this scholar.

In the field of modern music, there is a new study of Stravinsky written by Eric Walter White, and published by the University of California. This is undoubtedly the most complete study of the works of Stravinsky available.

In the early fall, W. W. Norton and Company published *Music in the 20th Century, from Debussy through Stravinsky*. This book was written by William W. Austin of Cornell University, and provides a detailed review of most musicians who have written important music up to 1960. A very complete bibliography is helpful to music scholars.

Any of the above books should be a permanent acquisition for a musical library.





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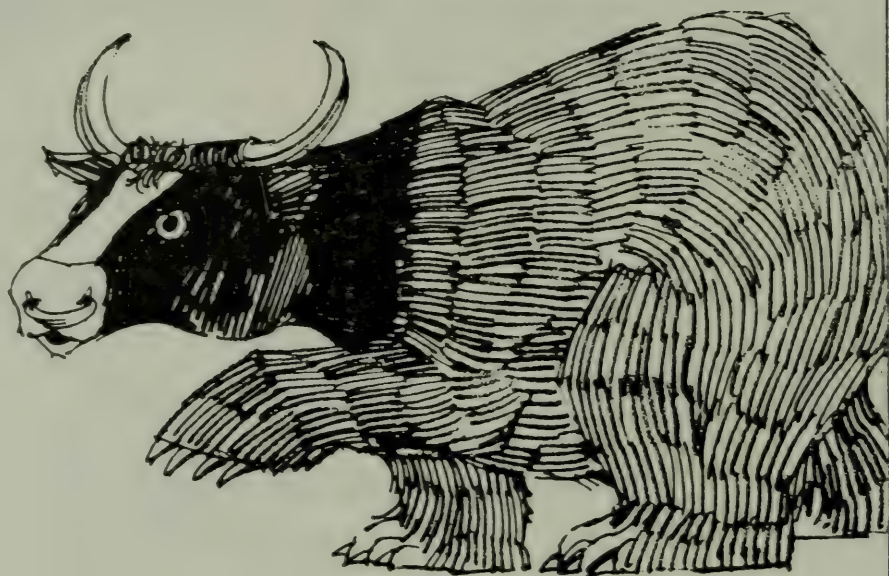
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## Fourth Program

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THURSDAY EVENING, DECEMBER 29, at 8:30 o'clock

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HINDEMITH..... "Der Schwanendreher," Concerto  
for Viola and Small Orchestra

- I. Zwischen Berg und tiefem Tal  
Langsam — Mässig bewegt, mit Kraft
- II. Nun laube, Lindlein, laube  
Sehr ruhig — Fugato
- III. Variationen "Seid ihr nicht der Schwanendreher"  
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MOZART..... Serenade in D major ("Haffner"), K. 250

- Allegro maestoso — Allegro molto
  - Andante
  - Menuetto
  - Rondo
  - Menuetto galante
  - Andante
  - Menuetto
  - Adagio — Allegro assai  
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THIS Concerto, "*Der Schwanendreher*"\* was first performed in Amsterdam by the Concertgebouw Orchestra conducted by Willem Mengelberg, with the composer as soloist. On the printed score Mr. Hindemith gave an indication of the inspiration for his work in the following lines:

"A minstrel comes to a jolly party and divulges what he has brought from foreign lands: songs serious and gay, at the end a piece for dancing. A true musician broadens and decorates the melodies according to his fancy and ability, and makes preludes and improvisations. This medieval picture was the source (or inspiration) for the composition."

In order to give the solo viola a heightened importance, Hindemith

\* The word "*Schwanendreher*" apparently bears many connotations. It may mean "Swan Turner," or it may have some connection with "Swan Waltz." There is evidently a play on words here which is not immediately apparent to American readers.

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scored this work with no other strings except cellos and double basses, apparently feeling that the usual violins and violas would interfere with the soloist's necessary separation from the orchestra. The folk songs are all authentic German songs and perhaps this has some bearing on the work's popularity, Hindemith himself having performed it more than thirty times in Europe and the United States. The first American performance of the work was in 1937 at the Coolidge Festival in Washington, D. C.

The opening movement is based upon a fifteenth-century folk tune, the text of which runs as follows:

Zwischen Berg und tiefem Tal  
Da leit ein freie Strassen.  
Wer seinen Buhlen nit haben mag,  
Der muss ihn fahren lassen.

Twixt hill and deep valley  
there runs a free road.  
He who has no sweetheart  
may not walk upon it.

The folk tune which goes with this text serves together with two other themes as the vertebral column of the movement. The introduction to the first movement (*langsam*) opens with a viola solo. Upon its conclusion, the horns proceed with the first six and one-half measures of the folk tune, the remainder of the orchestra providing a rhythmic figure as accompaniment. The viola resumes, and above its figuration horns continue with the next three measures of the folk tune. The viola continues for another four measures, and the horns present the remainder of the tune. The folk tune, then, is not given continuously,



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but in three separate parts. The final installment concludes the introduction. A livelier movement (*mässig bewegt, mit Kraft*) follows: First by the viola (with orchestral support) and ultimately succeeded first by the clarinets and then by the viola. The folk tune appears twice: once in the middle of the movement (beginning with the trombone solo) as a gradation leading to the climax, and again as a coda. Generally in this movement, the cellos or the three horns serve as bearers of the harmony, with the woodwinds weaving the filigree work.

The second movement opens with a duet between the solo viola and the harp followed by the folk tune "*Nun laube, Lindlein,*" which is still known and sung. It dates from the fifteenth-sixteenth century and first appeared in print in 1555. The first verse of the text runs as follows:

Nun laube, Lindlein laube,  
Nicht langer ich's ertrag:  
Ich hab mein Lieb verloren,  
Hab gar ein traurig Tag.

Shed your leaves little Linden,  
no longer can I bear it.  
I have lost my beloved,  
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by an infectious fugato based upon an old cuckoo song (fifteenth-sixteenth century) as popular today, especially with children, as in olden times. The opening lines of the folk-song text are:

Der Gutzgauch auf dem Zaune sass,  
Ess regnet sehr und er ward nass.

The cuckoo sat on the fence,  
It was raining hard and he was wet.

This theme runs in major and minor form through all the instruments, interrupted by a small interlude. The climax is reached when the fugue voices are joined by the tune of the slow part ("Nun laube") taken in the brass. This leads to the repetition of part one, the duet of solo viola and harp now being combined with the "Nun laube" tune in the horns.

The final movement is composed of seven variations upon a mocking song (1603) directed, it seems, upon the man who turned the swans in the kitchen upon a spit. (Swans were eaten in those days.) The text for the folk tune follows:

Seid ihr nicht der Schwanendreher,  
Seid ihr nicht derselbig Mann.  
So drehet mir den Schwan,  
So hab ich glauben dran.  
Und dreht ihr mir den Schwanen nit;  
Seid ihr kein Schwanendreher nit;  
Dreht mir den Schwanen.

Are you not the swan-turner  
are you not the very same man?  
So turn the swan for me,  
for that is my belief.  
And if you don't turn the swan for me,  
then you are no swan-turner;  
turn the swan for me.

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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Each part of the tune is stated alternately in the full orchestra and by the solo viola. The first variation is given mainly to the solo viola and the trombone. In the second variation, the tune is played entirely by the brass instruments, with figurations woven by the solo instrument. The third variation has two short divisions; in the first, the tune, with figurations upon it, appears in the viola, supported by the horns staccato and by the brass instruments; in the second, the tune appears in the harp, with woodwind support. A new theme forms the coda for the third variation. Apart from the folk tune, the fourth variation (a slow movement) uses one other melody. Variation five deals with the thematic material of the fourth variation. The sixth variation (back to the opening tempo) presents the tune in the horn, with the viola weaving around it. The final variation is a canon between the upper voices of the orchestra and the basses, the tune being taken at one-bar distance. A coda based upon the same material as the coda of the third variation brings variation seven to an end.



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ENTR'ACTE  
HINDEMITH – HIS ART AND HIS VIEWS  
By JAY S. HARRISON

(New York Herald-Tribune, February 15, 1959)

[The characters: Paul Hindemith and a Reporter. The scene: A Fifth Avenue Hotel.]

**REPORTER:** In the concert you're conducting Sunday at Town Hall, I understand there will be two of your latest works — a set of ten madrigals and an octet. But you're also directing a Mass by Bruckner. Is this interest in his work a recent development?

**HINDEMITH:** Not at all. I've conducted most of Bruckner's symphonies during my lifetime.

**R.:** What attracts you to him?

**H.:** That's very hard to say — what you like about any composer. I'm not sure I know.

**R.:** But his music is so different from yours. . . .

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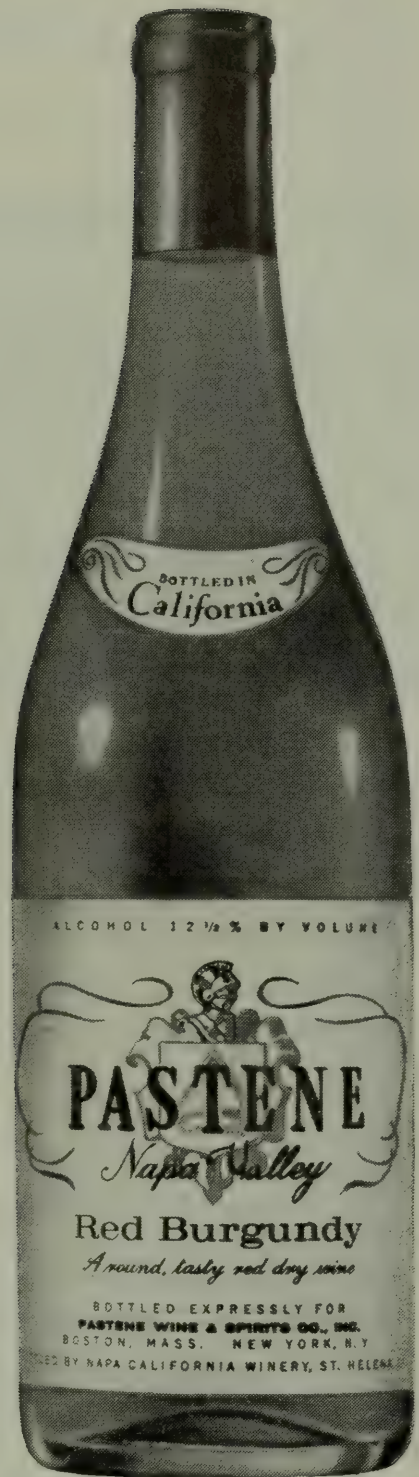
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H.: Is it? I don't think so. I have always believed we have many things in common.

R.: Still, your works are always clear, direct, to the point. They don't ramble.

H.: Neither does Bruckner. You know, Bruckner is really not well known in this country; that's why there are so many misconceptions about him. The same is true with Max Reger, whom I conduct all the time. He's completely unknown here, but I feel very close to him, too. No, I am sure there is some relationship between Bruckner and Reger and myself.

R.: Do you prefer Bruckner to Mahler?

H.: In every way, yes. It is a very funny fate for Bruckner that he is always thrown together with Mahler. They have nothing in common — nothing. Someone a few decades ago invented the mixture of Bruckner and Mahler and it seems to have stuck: but it's ridiculous. With Mahler I feel no connection whatever.

R.: Besides the two you've named, whom do you consider to be your closest musical antecedents?

H.: I suppose Bach, Mozart and Haydn. Beethoven also in a sense; but then he is everybody's predecessor.

R.: What occupies most of your attention these days?

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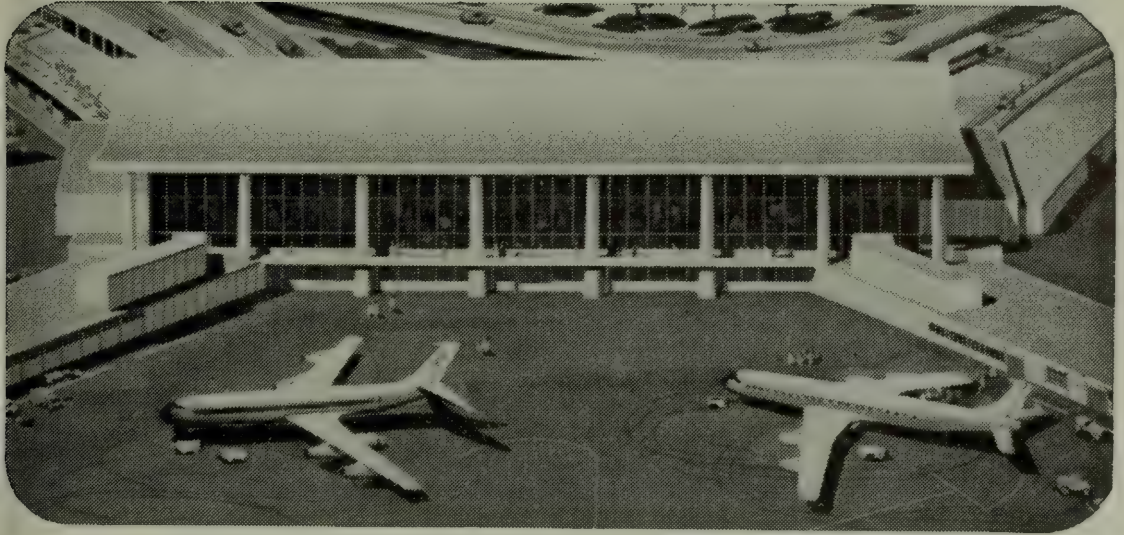
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H.: Conducting — I do it all the time. My schedule for the next year is already all filled up. Of course I play the viola once in a while, but I've become an amateur at that.

R.: Amateur . . . ?

H.: Yes. An amateur is someone who doesn't practice. And I don't. I have no time. Besides, when you've played an instrument all of your life you don't like to practice.

R.: What about teaching?

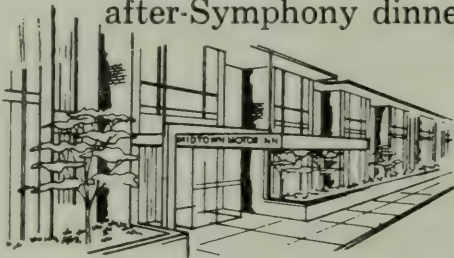
H.: Well, I was a teacher for thirty years of my life. That's enough, isn't it? All my time today is put into conducting and composing — that gives a man plenty to do.

R.: Have you any big works planned for the future?

H.: I must say I'm always looking for a libretto for an opera. They are not easy to find. And, believe me, it doesn't have to be in German. If I came across a good one in English or any language I'd get right to work on it. Right now, though, that doesn't seem likely.

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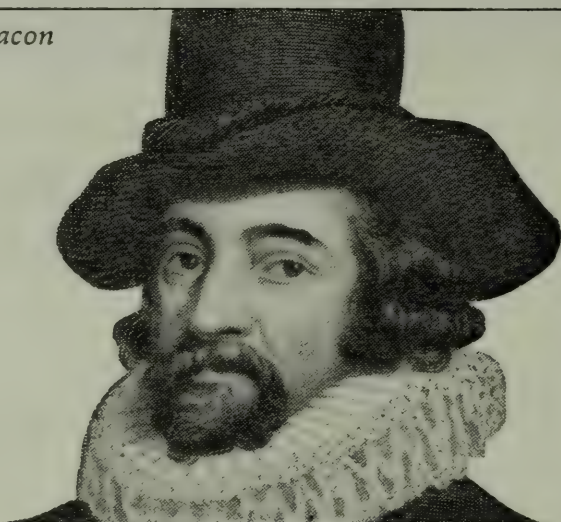
R.: You've been away from America for five years, living in Switzerland. What are some of your observations about the young composers in Europe today?

H.: It's difficult for one composer to talk about other composers, and I must say the situation abroad is rather unclear. It's just like after the first war, almost exactly the same. You know, after a war it takes time for all the ideas to be clarified, and only when they are clarified can a really unified musical style develop. Today, there is a great mess of styles — everybody is writing something different. It may take a few decades before all of the styles are normalized, before a unity of style can evolve.

R.: What about the whole twelve-tone business in Europe?

*Francis Bacon*

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H.: It, too, is in a state of development. Of course in the long run it will have to be modified to really be of general use. Twelve-tone music is still in an experimental state: one composer tries it one way, another composer in a different way. But in order for it to be of general value it has to have a point of view it now lacks.

R.: But do you approve or disapprove of the serial technique?

H.: My main objection is that it can be used almost exclusively for instrumental music. My idea is always that any kind of musical technique must be proven by its use in a *cappella* works. So far, I haven't seen any satisfactory *a cappella* pieces coming out of the twelve-tone style. Either the style is not ready yet or else it must be modified to make this possible. Naturally, you can always write works that trained singers can perform after one hundred rehearsals; but that's usually out of proportion to the value of the works.

R.: Why do you believe so many youngsters lean toward twelve-tone?



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*H.* For one thing, at least in Central Europe, it is supported by music festivals and radio stations. That's not opinion, that's fact. Twelve-tone music is paid for, and many young composers can't go on without some form of support. I don't know — it may even be that if there weren't so many radio stations paying for twelve-tone music there wouldn't be so much of it around. Who can say?

*R.:* Still, you must admit that even those who are not important enough to warrant subsidy turn to serial writing. Why?

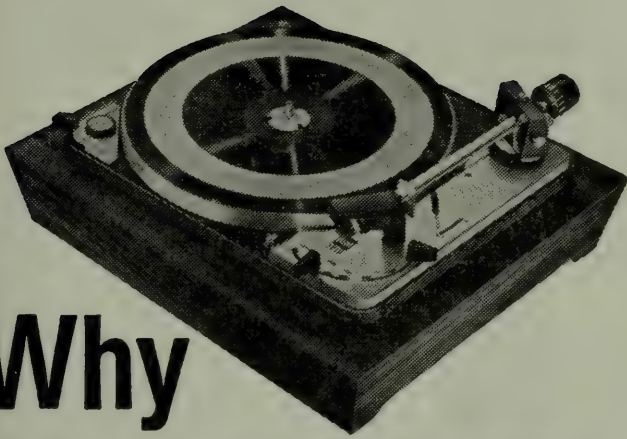
*H.:* Well, it gives you a kind of solidity of technique — or seems to. But I don't think twelve-tone works are based on purely musical concepts — much of it is extra-musical. The twelve-tone method makes it relatively easy to have a firm composing basis to work with. The alternative is study and more study to build a solid, old-fashioned and dependable technique. That doesn't seem to be necessary any more. I think it is.

*R.:* Now, a touchy matter — How do you explain Stravinsky's recent interest in the system?

*H.:* I don't know. I know only that we are old friends and I trust what he does. Perhaps he is looking for a new reason for composing; perhaps he is not satisfied with the way music is made these days. Perhaps he is looking for an artistical or philosophical explanation for the music of our time. But I can't give you an answer to explain why any great composer does what he does.

*R.:* It's agreed that there's general, world-wide interest in the twelve-tone technique. But what about yourself? Have you any twelve-tone inclinations?

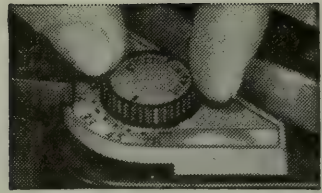




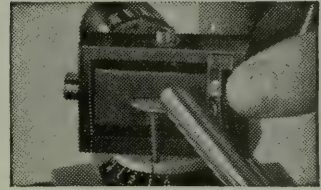
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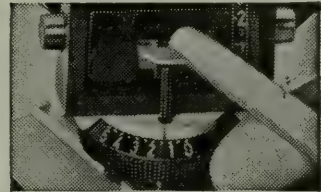
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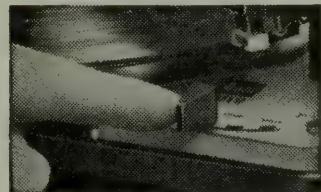
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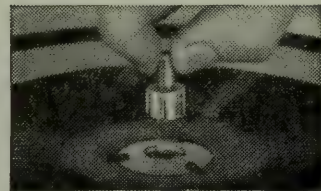
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H.: None. You see, I've always been in close connection with practical music — and I feel that the work involved in performing twelve-tone scores is completely out of proportion to the effect you get. I like to write things that can be done with a normal amount of rehearsal time and with a normal group of players.

R.: When you say "practical music" how do you mean it?

H.: I mean music that doesn't exist merely on paper; I mean music that's written to be performed. You can't say that about *all* the music being written today.

R.: Does what you say extend to the music of Webern or Berg?

H.: That question was settled long ago. My God, we played Webern — the things that today are called "new" — we played them already in the early twenties. The question of Webern's greatness was decided then. What you have now is simply a rediscovery of his music.

R.: From the vantage point of a composer in 1959, what direction do you think music will take in future? Do you believe that your own dissonant counterpoint idiom will continue to be developed?

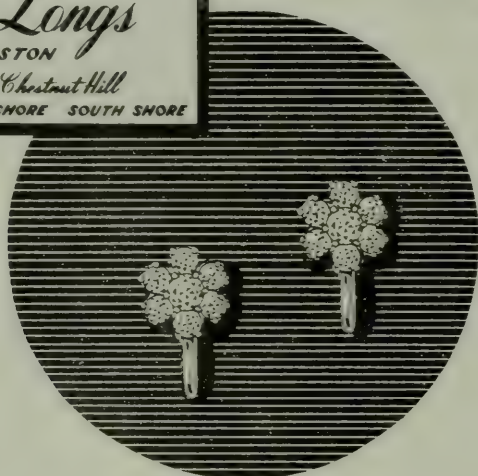
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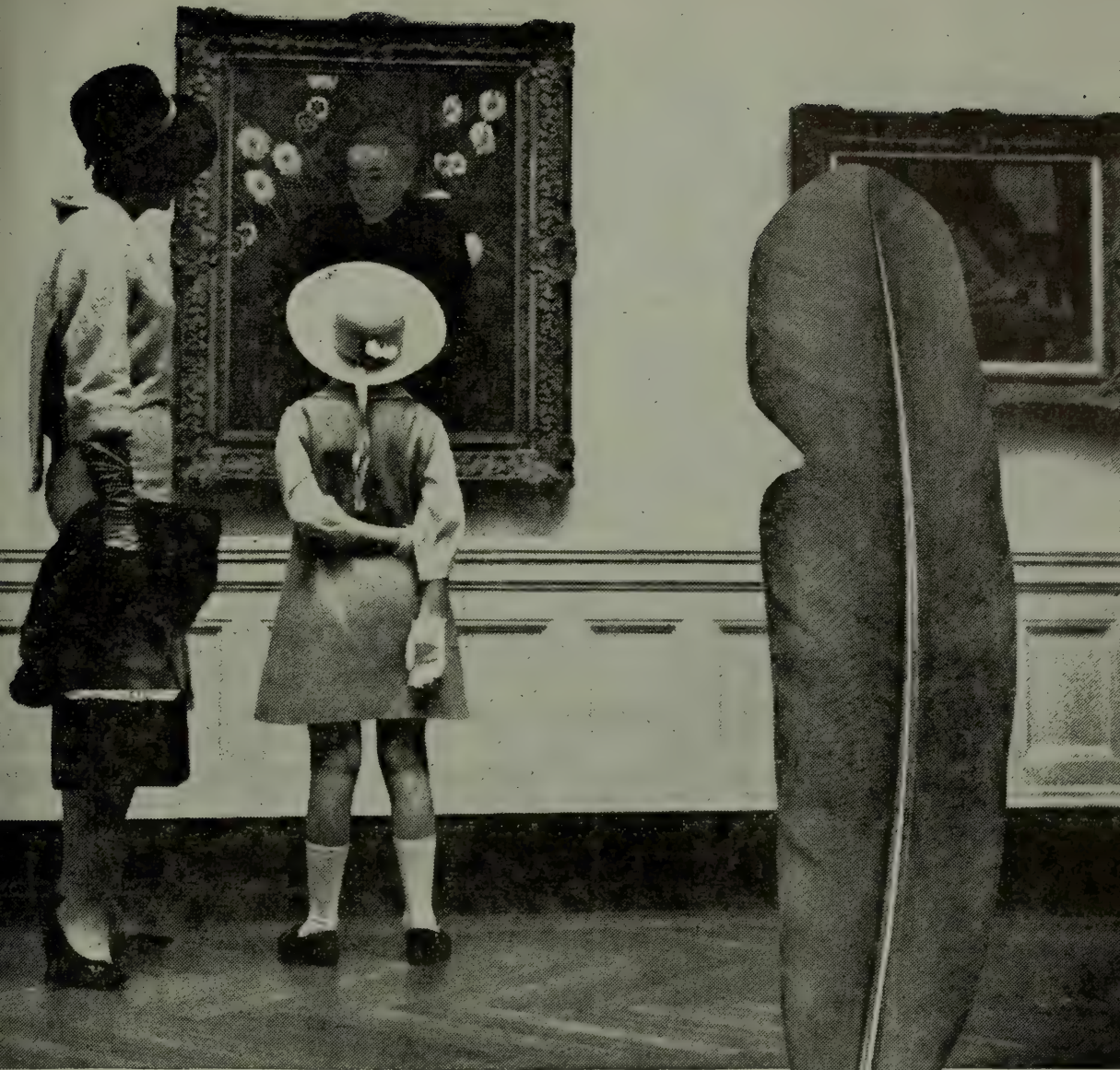
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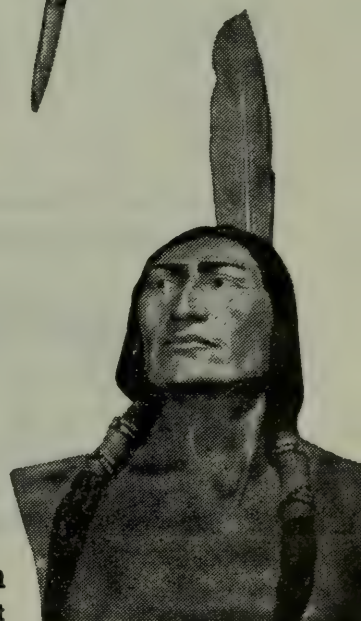
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*H.:* You call it dissonant counterpoint? — it isn't really that. My work I consider to be absolutely free in the sense that I have never forced restrictions on it — not even the restrictions of the major and minor scales. And certainly not of the twelve-tone row. Major, minor, twelve-tone — they are all limitations. No, I believe deeply in music that is totally free, that allows a composer any choice he wishes to make, that allows him to use his inspirations in his own way.

*R.:* In other words the element of choice . . .

*H.:* Is the most important factor in creation.

*R.:* You mentioned before that you are first and foremost a practical musician, and it is well known that — apart from conducting and composing — you can play almost every instrument in the orchestra. How do you feel, then, about the millions who have substituted the phonograph for an instrument — who learn to play nothing because music is so easily available on records?

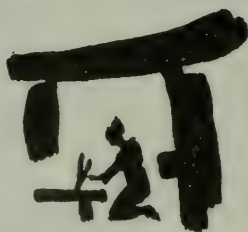
*H.:* Of course that is unfortunate. But there is another side to the story. Look, especially in this country, in every high-school you find youngsters who play everything — and play better than they do anywhere else in the world. But once they get married, settle in their houses, then they give up playing. That's where the critical situation exists. Not that they haven't learned an instrument, but that they don't continue with it.



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R.: It's rather an appalling situation. . . .

H.: But it isn't new. People habitually complain about the decline of music. Early in the twenties I passed a tiny Austrian town. A friend of mine was complaining: "You know, in my youth we had eighty amateur string quartets here. Now, today, we have dwindled to twenty-eight." That kind of problem really doesn't bother me. Where there is music there will always be performers. I'm sure of that.

R.: Do you do any private teaching?

H.: No — I never did. Oh, maybe one or two. But teaching classes at Yale was enough for me.

R.: Would you care to name any of your best students?

H.: There are too many; they're all over the country. It runs into the hundreds.

R.: As a matter of fact, if you had taught as many students as claimed they studied with Hindemith you would have had to begin somewhere around 1802.

H.: I know, *do* I know! People have even heard lectures of mine — they are just passing through — and the next thing you know they say I was their teacher. Not only in America, but from my old teaching days in Berlin, too.

R.: Is there anything else you'd like to comment on?

H.: Not really. Everything I have to say I say in my music. My opinions, my viewpoints — they are all in my works. If you listen to them you know all about me.



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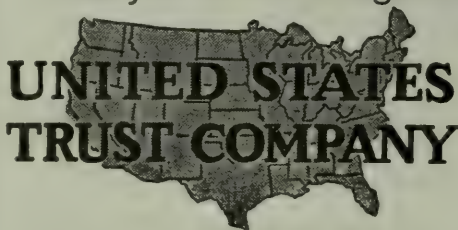
Partial performances of this work have been given in Boston on several occasions. The most recent performances by this Orchestra in Boston were conducted by Pierre Monteux on March 10-11, 1922, when he presented the first four movements of the Serenade. A complete performance was given under the direction of Erich Leinsdorf at Tanglewood on July 12, 1963.

The Serenade is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

POPULAR music in the eighteenth century did not have, as now, a separate category of composers. Mozart was called upon at any moment to provide any music whatsoever, from the most solemn Mass to the lightest stage entertainment; music for concerts, music for dancing. Music by the yard for social functions did not in the least bother him. He provided it with enthusiasm, for he was incapable of turning out music automatically. Taste, resource, skill, enthusiasm never lapsed. He neither wrote above the heads of his audience, nor did he demean his art. He knew the pulse of popularity, in the sense that Johann Strauss in another century, and Offenbach, and Tchaikovsky

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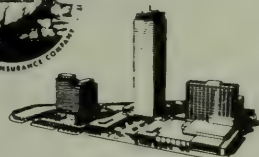
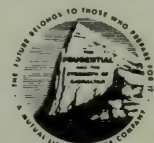


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knew it. Often he gave his patrons not only surface charm, but undying beauty of detail which, even if they were more attentive than those at social gatherings are now, they must have missed altogether.

Typical of this party music was the Serenade which was composed in 1776 for Sigmund Haffner, a former Burgomaster of Salzburg, for the wedding of his daughter Elizabeth in July of that year.

Formally the work may be considered as a violin concerto inserted into a normal five-movement serenade. Stylistically it is fully symphonic in character, not merely a string quartet or quintet with some wind parts added, with a leaning towards the *concertante* style which Mozart had already exploited in his *Concertone*, K. 190. A timpani part is included in the first and the last three movements which, although not in Mozart's original autograph, was discovered in his hand at a later date. Wind parts and certain repeats similarly added to the trio of the fifth movement are also included.

Impressive chords introduce a rousing and pompous *Allegro maestoso*. Upward runs on the violins following more chords (a device which is to feature prominently in the movement) usher in a brightly festive *Allegro molto*, written in Mozart's most carefree vein. It is constructed in normal sonata form.

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The mood of the *Andante*, which can be considered to be the slow movement of the violin concerto, is set by the orchestra's opening melody. It is a delightfully heart-easing and melodious piece, calling to mind the slow movements of *Eine Kleine Nachtmusik* and certain of the symphonies. An even balance is kept throughout; although the soloist is often allowed prominence, his part is more an integral strand of the orchestral writing than a virtuoso part set off by an unimportant *ripieno*. There is a short cadenza, after which the orchestra briefly concludes the movement.

The G minor minuet consists of a brisk and aggressive opening statement which is answered by a dark phrase for strings and wind. The soloist, assisted by the horn, introduces the trio which is scored for solo violin and woodwind alone. Although brisk and in a major key it is scarcely less serious than the preceding section. The minuet is then repeated, the movement closing with a resolute statement of the opening theme.

The violin enters immediately with the repetitive semiquaver theme that is the basis of this rondo. The tune is catchy and irresistible; it is hardly surprising that Kreisler once made a popular arrangement of the movement. The subsidiary material is in keeping with the gaiety of the main theme and is dextrously exploited by the violin.

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The fifth movement is a sturdy minuet, good-humored and pleasantly tuneful. It is so sturdy, in fact, that it recalls more a peasant dance than a courtly minuet; in every way a suitable diversion for the wedding of a provincial burgomaster's daughter! As has been mentioned above, two repeats of fourteen and twenty bars respectively are interpolated into the trio, which is in D minor.

The Andante is in rondo form and is conceived rather in the serenading manner of the second movement. The charming second subject, a repeated five-note violin motive answered by the horn, is perhaps the most felicitous part.

A gaudy and full-blooded minuet now follows, the orchestration being filled out by a prominent timpani and trumpet part. The latter instruments are later (in the second of the two trio sections) raised to solo status with startlingly original and dissonant effect. The first trio is for solo flute and bassoon over a reserved string accompaniment. Repeats of the minuet sandwich between and outside these sections.

A slow and rather sombre introduction leads to an uninhibitedly gay *Allegro assai*, and thus Mozart rounds off his wedding music in a mood of apt and infectious high spirits.

Messrs. Wyzewa and de Saint-Foix do not believe that the friendship existing between the Haffner family and Mozart wholly accounts for

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the exceptional importance that the latter attached to this Serenade. They speak of "the state of true musical intoxication in which the young man lived during this marvellous year, 1776, when the youthful expansion of his soul felt an irresistible desire of expressing itself by the means of his art. The fact is that from the beginning to the end, this grand Serenade is proof of a prodigious effort in the invention and the distribution of ideas, and for their symphonic realization. Never perhaps has any other work of Mozart been conceived by him in vaster dimensions and with a more marked character of poetic grandeur. . . . Nevertheless we are forced to admit that Mozart at this period of his life was doubtless less well prepared for a grand orchestral composition than for the more 'gallant' species, the Divertissement and the Concerto; unless we prefer to say that the fault revealed to us in this Serenade lies in the species itself and in the necessary disproportion between the lofty symphonic aims of the young man and the scope, always more superficial than deep, of an occasional work, as this one, which was intended to deck the joyous festival of a bourgeois wedding. However all this may be, it is unfortunately not to be disputed that if the Minuets and the Andante are delicious and charming in the invention, the two Allegros are exceedingly prolix and offer contents that are too poor for the inordinate amplitude of their proportions and the orchestral apparatus that is employed.

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"The Serenade at least permits us to appreciate exactly all the extent and richness of Mozart's instrumental art in 1776. The ideas, as we have already said, are always of a 'gallant' nature, that is to say amiable and brilliant, without a trace of the emotional depth found in the better compositions of 1773, 1774. The style is nearly always homophonic, and the only attempt to elaborate ideas is in the simple form of the variation. But, on the other hand, the intense care for artistic unity which we have always known to be in Mozart's heart, and was accentuated after the first months of 1776, here comes to an extraordinary degree of keenness. In each one of the three grand movements, the different themes are bound together with an infinite care, either by the return of one after the other, in accordance with the old procedure of Joseph Haydn, or in a way much more intimate, by frequent juxtaposition of elements taken from the one and the other, without counting the manner of connecting the first part with the development sections, the manner of appropriating them for a new fusion of preceding themes, and the employment, henceforth as habitual as in 1774, of grand codas which give to the composition an impressive character of interior unity. As for the instrumentation, here still we cannot help regretting many practices of 1773, sacrificed to the advantage of the new ideal. It is certain, for example, that the role of the two violins

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has become nearly as preponderant as it was before the journey to Vienna in 1773, and that the works of the period following this journey reveal a tendency to create an instrumental life, more vigorous and more varied than that to which Mozart now returned, with a more active collaboration of the four voices of the quartet in the ensemble of the whole musical speech. In the Serenade the other instruments than the two violins do not intervene except in an episodic manner, and always a little outside, with passages reserved for them, but which soon lead, more than once, to the concentration of all the essential interest in the two parts for the violins. After having wished in 1773 to free himself from the old Italian language of the symphony, as it was spread through Europe to express the 'gallant' ideal, Mozart had been re-taken since 1775 by this wholly exterior style, from which he will not deliver himself until, in 1778, he comes in contact with the grand instrumental school of Mannheim. But continuing to employ this reduced and superficial style, we should note with what richness Mozart in this Serenade contrives to exploit all its resources; how he multiplies the episodes reserved for the wind instruments; how he adds still other and not less characteristic passages; or he gives the chief part to the basses, clothing them with a power of song and expression that is already wholly 'modern.' "

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## MOZART AT TWENTY

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IN 1776, Mozart was living with his family in Salzburg, where he had been for three years, except for a visit to Munich, where he had enjoyed a great success the previous years with his opera *La Finta Giardiniera*. Unfortunately, this year in Mozart's life is less well documented than any other year of his life. There were no informative letters to his sister or to his father, as was the case when he was separated from them. Even the distinguished scholar Otto E. Deutsch, in his invaluable documentary biography of Mozart, has been able to find only a few references to Mozart for this year. The single letter which appears in 1776 was one to Padre Martini, about which further mention will be made. For these reasons we are forced to form our opinion of Mozart's activities by resorting to the music written during that year.

Mozart seems to have been in a most carefree and happy state of mind for the first nine months. The harrassment of travel and the necessity for public appearances no longer existed. Some biographers have called this the happiest and most untroubled nine months of his short life. For the first time, Mozart was moving in a more aristocratic

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There have been many pleasant comments about the seasonal greens which have graced the marquee, lobbies and first balcony foyer for the past several weeks. Subscribers will be interested to learn that this was totally a "Symphony Family" project.

Mrs. Roger Rousseau of the Public Relations office coordinated the planning; Mrs. James Perkins, a Trustee, located the greens and helped transport them to the Hall; Mrs. Thomas Perry helped design the areas and guided the construction; and the actual assembling of the greens was done by many cheerful, willing wives of members of the Orchestra: Mrs. Stanley Benson, Mrs. Jules Eskin, Mrs. Everett Firth, Mrs. William Gibson, Mrs. Ralph Gomberg, Mrs. Clarence Knudson, Mrs. Alfred Krips, Mrs. Leonard Moss, Mrs. James Pappoutsakis, Mrs. Ralph Pottle, Mrs. Sheldon Rotenberg, Mrs. Harry Shapiro, Mrs. Joseph Silverstein and Mrs. Sherman Walt. Finally, the maintenance staff of the Hall lent valuable help in fireproofing and hanging the greens.

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circle than before. He had become intimately acquainted with the members of the higher nobility, such as the Countess Lodron and her two daughters, for whom he composed much music. This change of milieu is reflected in the character of many of his compositions of the period in which elegance, taste and brilliance are chiefly aimed at. It was for the Countess that he wrote the Divertimento, K. 247, as well as the Triple Concerto for Pianos, with one part much easier than the others throughout, for a player (the young ladies were both his pupils) who was evidently less advanced. Although there are no symphonies, no quartets and no operatic works from this period, there is a body of entertainment music which seems to express optimism, virility and self-assurance.

Mozart was in the service of Count Collerodo, Archbishop of Salzburg, and for him he wrote not only divertimenti, which served as table music, but also church sonatas, and in the early part of the year, the much more important *Litaniæ de Venerabili Altaris Sacramento*. Perhaps this work and the later Haffner Serenade are the two most powerful works of the year. Relations with the Count were not cordial, and both Mozart and his father were constantly looking forward

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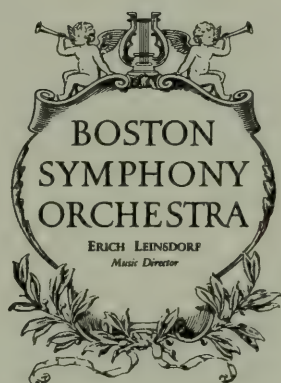
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either to release from his service or to a period of absence when they might visit other Courts. The Count was an able but somewhat narrow-minded person, and he evidently looked upon the young Mozart as just another servant, which no doubt irritated the ambitious youth. In fact it is probably true that Mozart was not considered much more than a "local musician" by any of his Salzburg contemporaries at this time.

It may be of interest to recall some of the compositions of the first nine months of this year which are still in frequent performance today. In the beginning of the year, he wrote the *Serenata Notturna*, K. 239. This was written for two ensembles, which were intended to be placed in separate groups and probably played outdoors in a lighted garden. Two of the *Divertimenti*, K. 240 and K. 252, for wind instruments, were probably written early in the year, and are full of the graceful and melodic charm which appears in all of Mozart's music of this period. He was writing in the style known as the "style galante." Never was Mozart more generous with his tunes, flinging them pell mell one after the other with all the carelessness of youth. Mozart was never at a loss for a tune. He was indeed the supreme master of all spontaneous melodists, the master magician of the whole realm of entertainment music.

In March appeared the *Litanie* mentioned above. It is a more ambitious work than any previous church composition. As a church musician, Mozart had been silent for over a year, and this work shows a new mastery; only a purist's attitude towards church music can prevent one from marvelling and loving it. He stretched his wings and

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wrote once more extensive arias for the soloists. He allowed himself polyphonic exploits, and built in one section a massive double fugue. This is certainly one of the greatest masterpieces of the year.

In July he wrote the Haffner Serenade, about which we have written elsewhere in this bulletin. Undoubtedly this may be considered the first of his purely orchestral works that have remained universally known. During the same month he wrote for his sister's birthday one of his gayest and most light-hearted divertimenti, K. 251. There was about this a certain French atmosphere, which was probably intended to recall to his sister their earlier visit to Paris.

While there were at least two other piano concertos in that year, neither of them approached in quality the great series which was to commence with the concerto written at the beginning of the next year for Mlle Jeunehomme.

For some inexplicable reason, no more of this gay, light-hearted entertainment music was written after August. There must have been some sort of emotional disturbance in Mozart's mind, but of this we have no evidence other than the fact that for the rest of the year Mozart was to confine himself to the writing of three short Masses.

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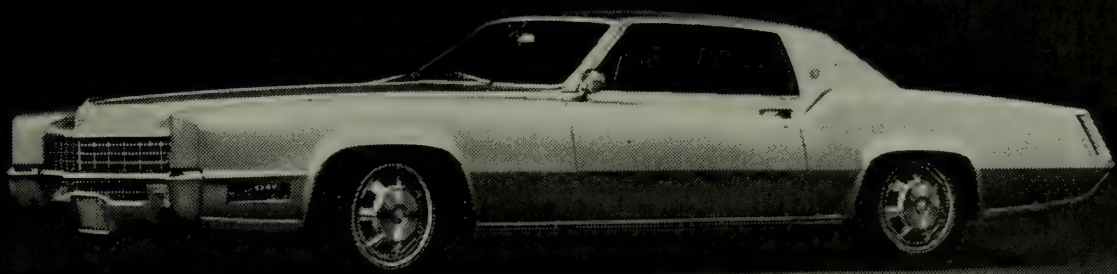
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It is true that the Count Collerodo had insisted on abbreviating the formal Mass. This may have had some influence on Mozart. However, compared to his previous church music, these three Masses, which are known as the *Credo Mass*, the *Spaur Mass*, and the *Organ Solo Mass*, seem to have a new simplicity, depth and heightened sense of religious emotion.

The year before, the economy-minded Archbishop had abandoned the Court Theatre, and in its place reconstructed the *Ballhaus* directly opposite the Mozarts' home. There, however, servants of the Salzburg Court no longer played. The new theatre was used by itinerant troupes. Any likelihood of writing for this theatre a work which would be frequently played could be dismissed, because the paying public was demanding a large repertoire, and hence a smaller number of performances of any given work. It was in September that Mozart himself, perhaps aided by his father, wrote the single letter which we have from the year 1776, addressed to Padre Martini. The letter was perhaps written in the hope of an invitation to revisit Italy. That

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hope was dashed by Padre Martini, who replied in a complimentary vein, but with absolutely no indication that Mozart would be welcomed in Bologna or elsewhere in Italy. Because it expresses a sense of unrest and tells a good deal about the state of mind of Mozart, we are printing the celebrated letter:

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“Dearest and most esteemed Father and Master, I earnestly implore you to tell me your opinion of this work candidly and without reserve. We live in this world in order to enlighten one another by interchange of ideas, and to endeavor to further science and the arts. Oh, how often I wish I were closer to you, Reverend Father, in order that I might talk and discuss matters with you. I live in a country where fortune does not favor music, although, aside from those who have

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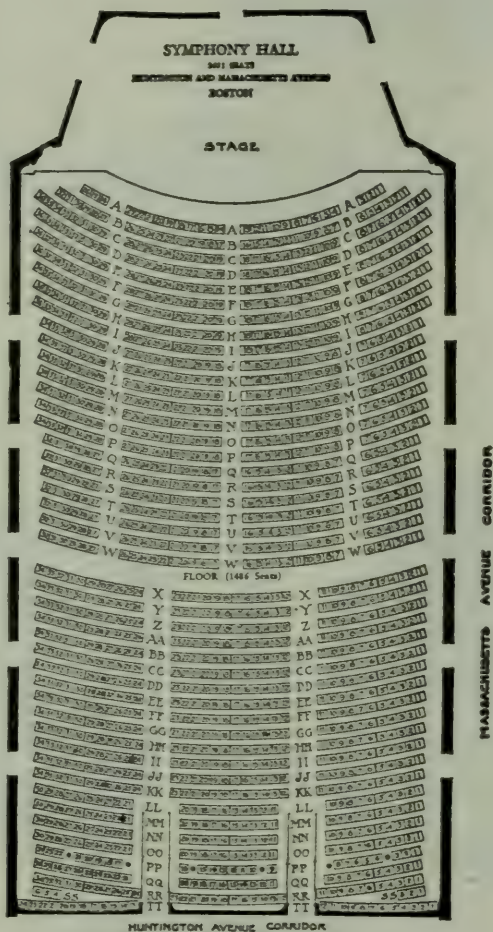
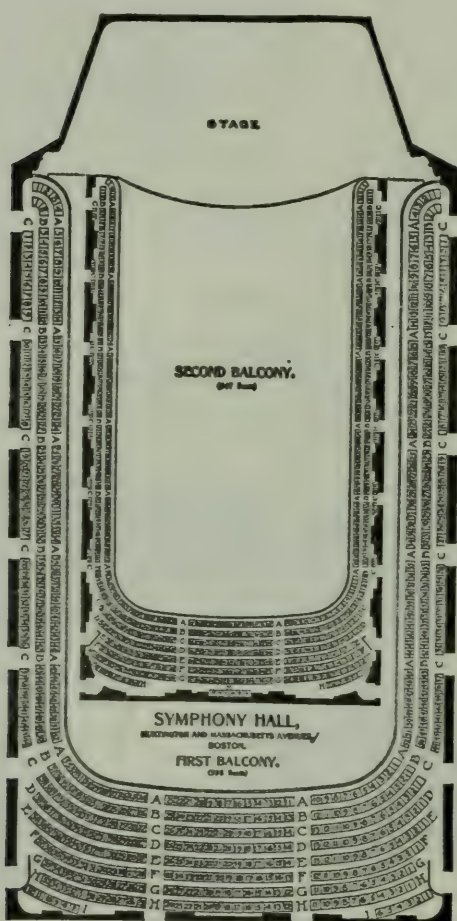


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# *Boston Symphony Orchestra*

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APRIL 20

ERICH LEINSDORF, *Conductor*

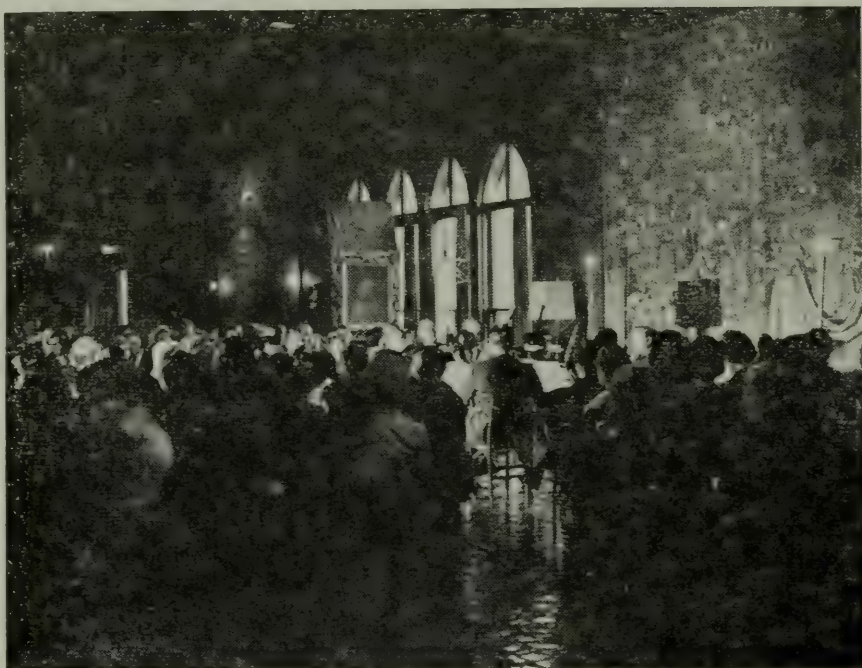
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	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852	
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	Overture to "Leonore" No. 3	LM-2701	
	Piano Concerto No. 4 (ARTUR RUBINSTEIN)	LM-2848	
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BERG	Excerpts from "Wozzeck" (PHYLLIS CURTIN)	LM-7031	
	"Le Vin" (PHYLLIS CURTIN)	LM-7044	
BRAHMS	Symphony No. 1	LM-2711	
	Piano Concerto No. 1 (VAN CLIBURN)	LM-2724	
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{ RAVEL	Piano Concerto in G	{ (LORIN HOLLANDER)	LM-2667
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FAURÉ	Elegy for Cello and Orchestra (SAMUEL MAYES)	LM-2703	
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CHARLES WILSON, *Assistant Conductor*

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*Concertmaster*  
Alfred Krips  
George Zazofsky  
Roland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

Clarence Knudson  
William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

## CELLOS

Jules Eskin  
Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

## BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

## FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

## PICCOLO

Lois Schaefer

## OBOES

Ralph Gomberg  
John Holmes  
Hugh Matheny

## ENGLISH HORN

Laurence Thorstenberg

## CLARINETS

Gino Cioffi  
Pasquale Cardillo  
Peter Hadcock  
*E♭ Clarinet*

## BASS CLARINET

Felix Viscuglia

## BASSOONS

Sherman Walt  
Ernst Panenka  
Matthew Ruggiero

## CONTRA BASSOON

Richard Plaster

## HORNS

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Charles Yancich  
Harry Shapiro  
Thomas Newell  
Paul Keaney  
Ralph Pottle

## TRUMPETS

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Roger Voisin  
André Come  
Gerard Goguen

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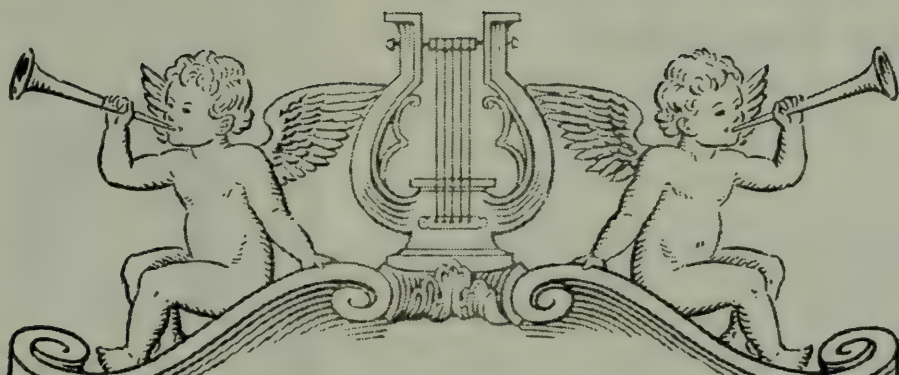
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The year before, the economy-minded Archbishop had abandoned the Court Theatre, and in its place reconstructed the *Ballhaus* directly opposite the Mozarts' home. There, however, servants of the Salzburg Court no longer played. The new theatre was used by itinerant troupes. Any likelihood of writing for this theatre a work which would be frequently played could be dismissed, because the paying public was demanding a large repertoire, and hence a smaller number of performances of any given work. It was in September that Mozart himself, perhaps aided by his father, wrote the single letter which we have from the year 1776, addressed to Padre Martini. The letter was perhaps written in the hope of an invitation to revisit Italy. That

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hope was dashed by Padre Martini, who replied in a complimentary vein, but with absolutely no indication that Mozart would be welcomed in Bologna or elsewhere in Italy. Because it expresses a sense of unrest and tells a good deal about the state of mind of Mozart, we are printing the celebrated letter:

“Reverend Father and Maestro, Most Esteemed Sir,

“The respect and esteem I cherish for Your Reverence prompts me to trouble you with this letter and to send you a feeble specimen of my music, submitting it to your sovereign judgment. For last year’s Carnival in Munich I composed an *opera buffa*, *La Finta Giardiniera*. A few days before my departure from that city His Highness the Elector expressed the wish to hear some of my contrapuntal compositions. I was therefore obliged to compose these motets in great haste, in order to have sufficient time for the score to be copied for His Highness and the parts transcribed, so that the motets could be performed in the offertory at High Mass on the following Sunday.

“Dearest and most esteemed Father and Master, I earnestly implore you to tell me your opinion of this work candidly and without reserve. We live in this world in order to enlighten one another by interchange of ideas, and to endeavor to further science and the arts. Oh, how often I wish I were closer to you, Reverend Father, in order that I might talk and discuss matters with you. I live in a country where fortune does not favor music, although, aside from those who have

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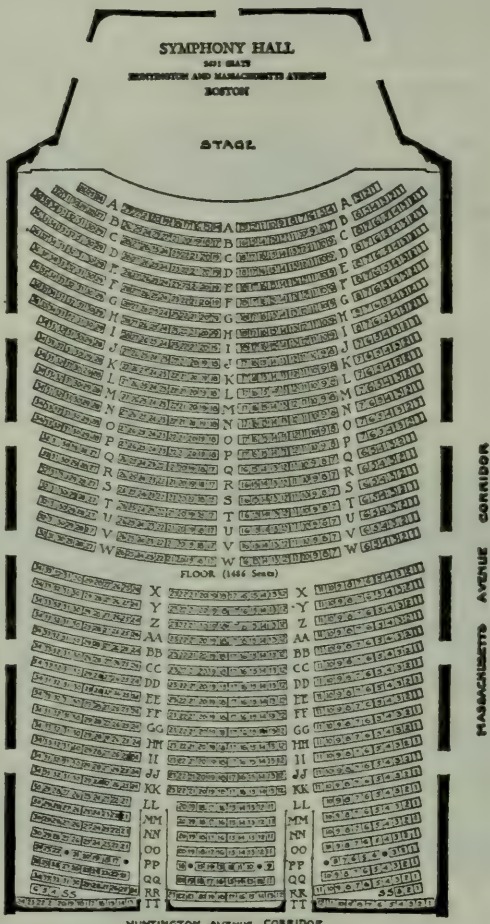
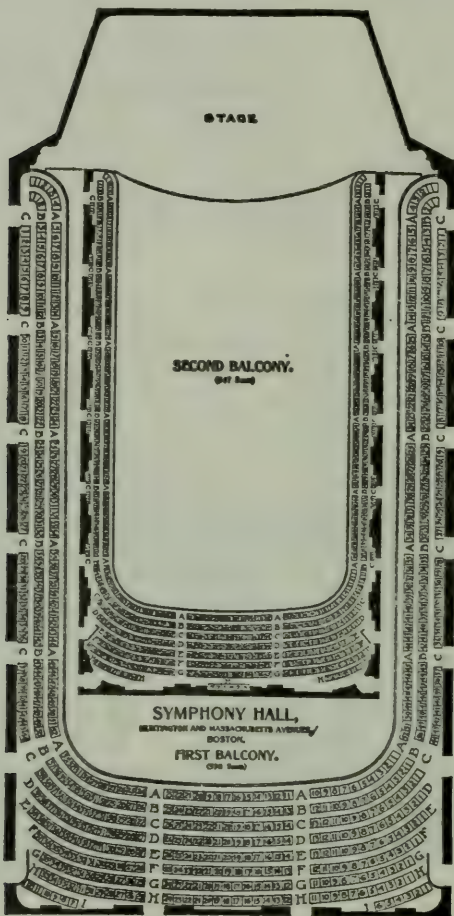


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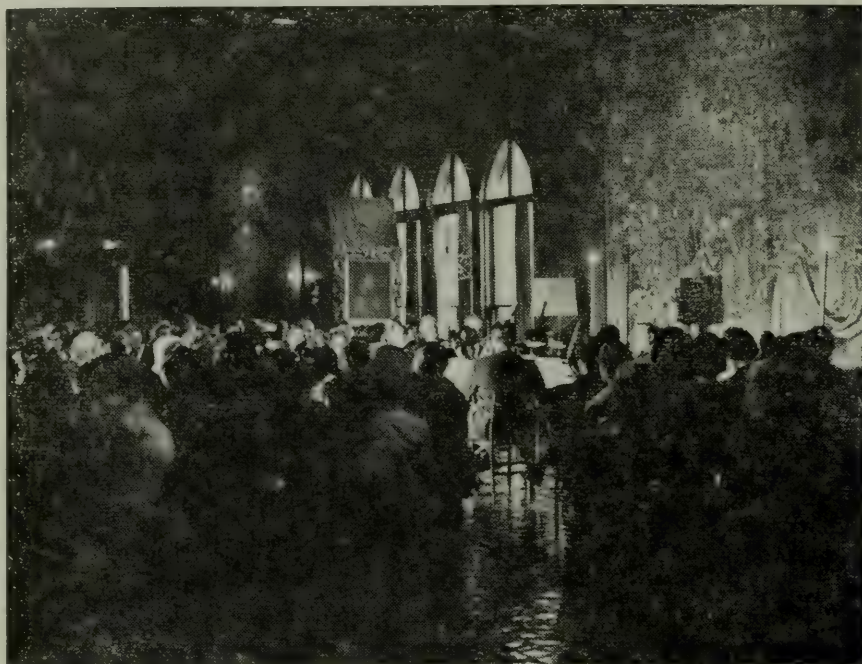
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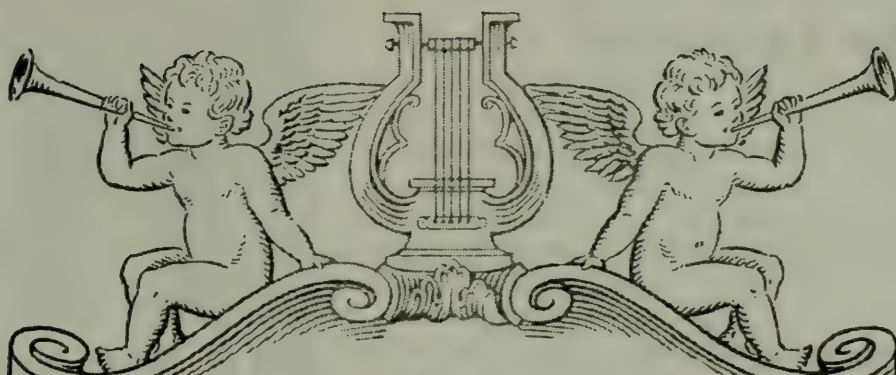


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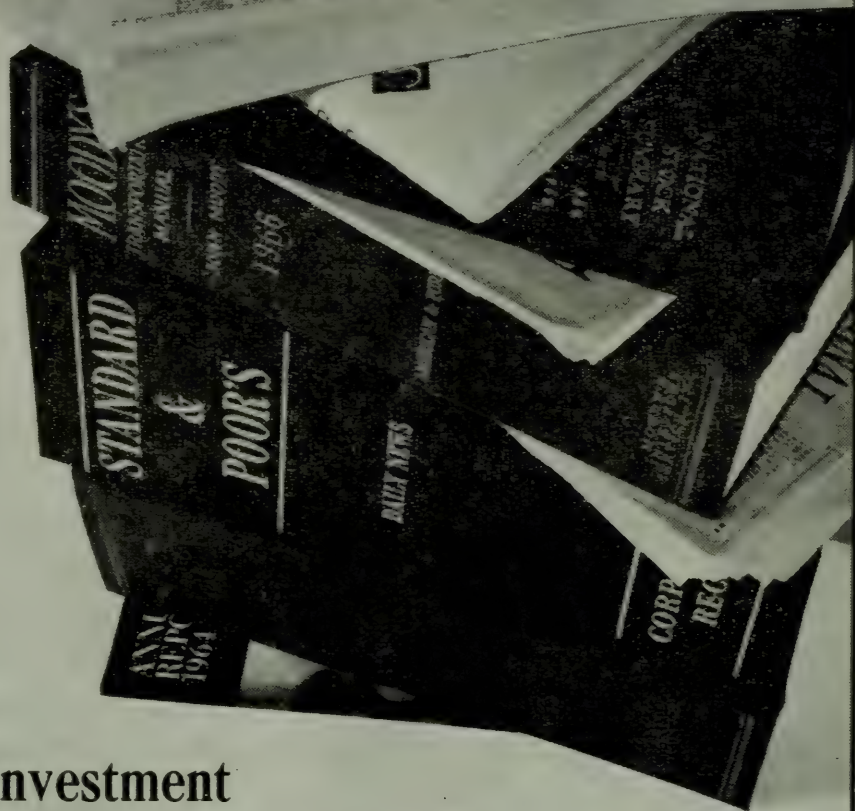
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BEETHOVEN . . . . . Overture to "Coriolan," *Op.* 62

BEETHOVEN . . . . . Symphony No. 4, in B-flat major, *Op.* 60

- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro, ma non troppo

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BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto; Vivace
  - II. Allegretto
  - III. Presto; Assai meno presto; Tempo primo
  - IV. Allegro con brio
- 

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## OVERTURE TO "CORIOLAN," *Op. 62* (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

AFTER *Fidelio*, Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's *Macbeth* for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture *Macbeth* falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy *Coriolan*. The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's *Idomeneo*), and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of *Coriolan* had definitely dropped, however, when Beethoven wrote his overture on the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven de-

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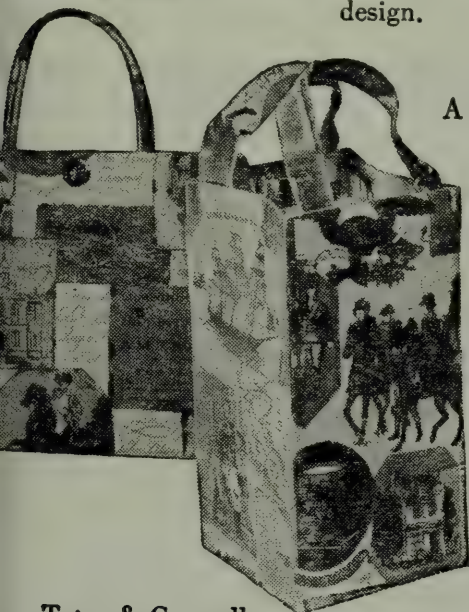
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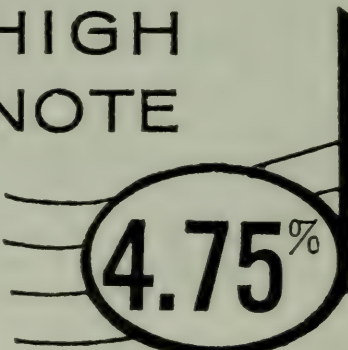




rived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's Lives, and a set of Shakespeare in the translation of Eschenburg with many passages underlined.

The tale of *Coriolanus*, as related by Plutarch, is in itself exciting dramatic material (details of which have been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive and overbearing, had scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly

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flict upon his own family. Coriolanus yielded and withdrew the  
 rces under his command, thus bringing the anger of the Volscian  
 aders upon his own head. He was slain by them, according to the  
 rsion of Shakespeare; according to Collin, he was driven to suicide.  
 Collin's treatment differs from Shakespeare's principally in that the  
 tion is concentrated into a shorter and more continuous period.  
 ollin begins at the point where Coriolanus, banished from Rome,  
 kes stormy leave of his family and marches furiously from the city.  
 ter this first scene, the entire action takes place within the Volscian  
 es. Shakespeare depicts Coriolanus as a lone and striking figure in  
 e midst of constant crowd movement, spurring his legions to the  
 pture of Corioli, the Volscian capital, or flinging his taunts against  
 e Roman rabble as they threaten to throw him to his death from  
 e Tarpeian rock. The character of Coriolanus is indelibly drawn  
 Shakespeare in the scornful and succulent oaths which he hurls at  
 s enemies. The mother and wife become immediately human and en-  
 aring figures as Shakespeare presents them, and at the end, the nobil-  
 and pathos of Volumnia\* dominates the scene. Collin, on the other  
 nd, holds Coriolanus as the central and dominating figure through-  
 t. His characters in action are more idealized and formalized, as if  
 the manner of the Greek tragedians. Fate and avenging furies  
 reaten and at last destroy him. There is a persistence of intense  
 amatic conflict within the soul of the all-conquering leader. Collin  
 esses the solemn oath of fealty until death which he has made to  
 e Volscians and which his sense of honor forbids him to break, even  
 en he is confronted with the destruction of Rome, of his family, and  
 himself.

ollin, strangely enough, transfers the name "Volumnia" from the mother to the wife.



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Shakespeare's famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainer of Beethoven has had abundant play in the *Coriolan* overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.

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# SYMPHONY IN B-FLAT MAJOR, No. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

This Symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1807, at the house of Prince Lobkowitz in Vienna. It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

It has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the "*Eroica*" and C minor Symphonies, and the "*Appassionata*" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention *Fidelio* and the three Rasumovsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the "*Eroica*" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively,

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nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: "*Sinfonia 4ta 1806 — L. v. Bthvn.*"

It was probably early in May of 1806 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger\* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

---

\* Beethoven's *Unsterbliche Geliebte*, 1890.



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# SYMPHONY No. 7 IN A MAJOR, *Op. 92*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination

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Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the Symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The problem of the proper tempo for this Allegretto has troubled conductors over the years. Their concern was heightened by the fact that Beethoven in his last years seemed to disapprove of the lively tempo often used. Nevertheless, in most modern performances and including that by Mr. Leinsdorf, the movement is considered definitely as an Allegretto, with no hint of a funereal character.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the

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resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.\*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take

\* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this Symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

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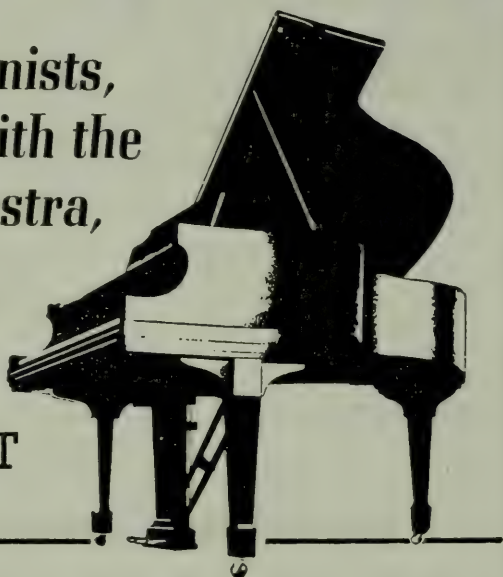
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their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the Symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

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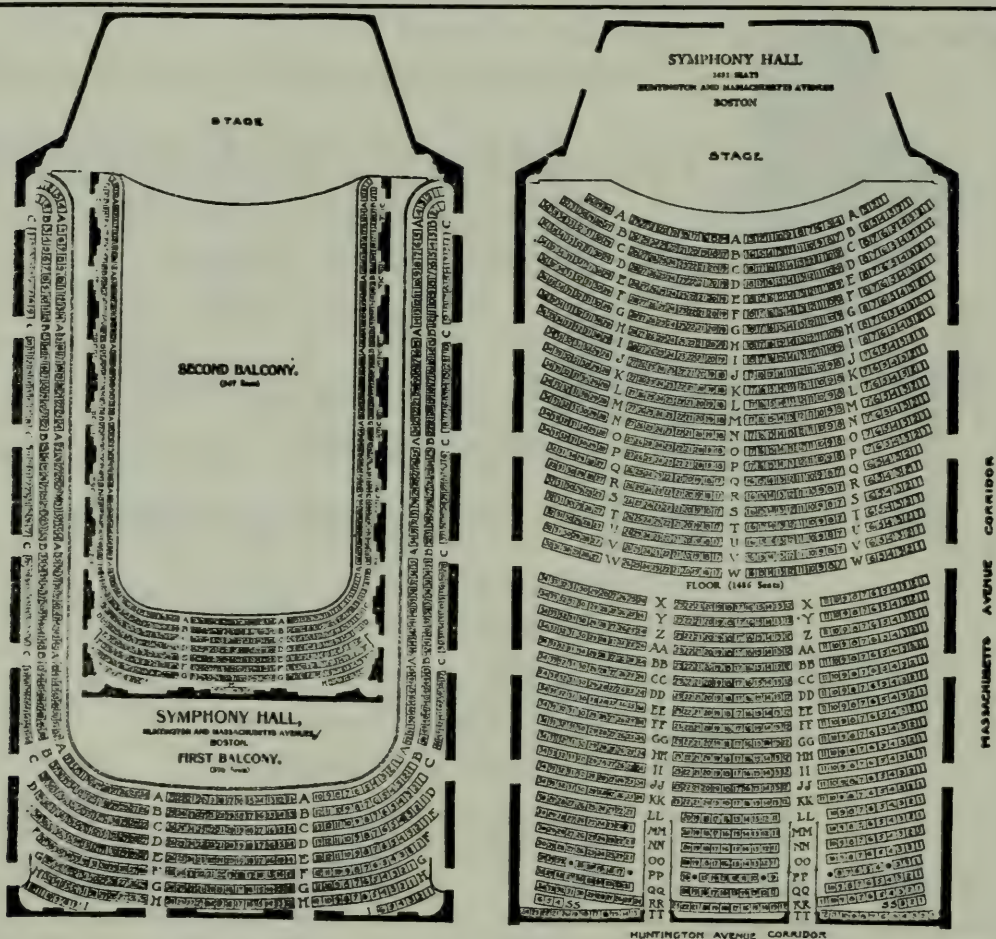
The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.\* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

\* This incident actually pertains to the second performance, but the circumstances were almost identical.

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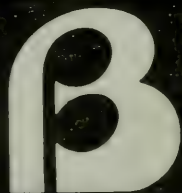
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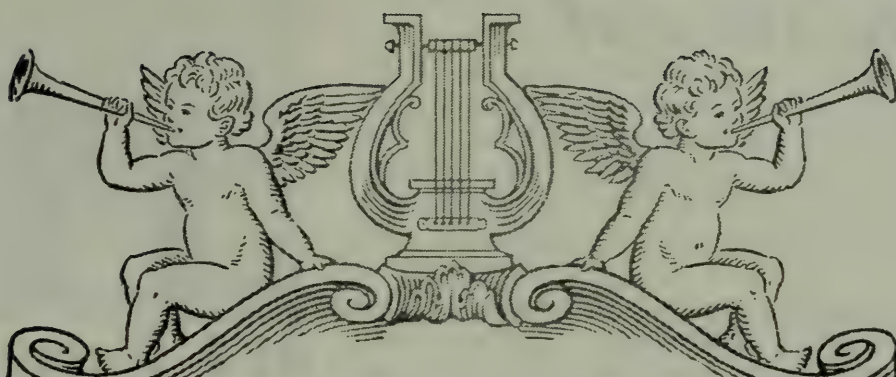
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- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro, ma non troppo

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## OVERTURE, LEONORE No. 2

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The orchestra for this (and the Overture No. 3 as well) consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets (and trumpet off-stage), 3 trombones, timpani, and strings.

THE Overture *Leonore No. 2* holds all of the essentials of its successor, *Leonore No. 3*.<sup>\*</sup> There is in both the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). In the "No. 2," the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst,

<sup>\*</sup> A variant upon the "No. 2" Overture, with alterations apparently in Beethoven's own hand, was discovered in 1926, in the files of Breitkopf and Hartel at Leipzig.

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follows almost immediately the trumpet calls of deliverance — surely the inevitable dramatic logic, even though it went directly against the formal convention which required a reprise at this point. Beethoven, more closely occupied in the “No. 2” with the events of the opera itself, omitted the reprise, following the trumpet fanfare with a soft intonation of Florestan’s air, a sort of hymn of thanksgiving, as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence, and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Beethoven sacrificed this direct transition in the “No. 3” Overture. He evidently felt the need of a symphonic rounding out, and accordingly inserted a full reprise,\* delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. But the subject had developed in Beethoven’s imagination to a new and electrifying potency. The third *Leonore* Overture shows in general a symphonic tightening and an added forcefulness. The introduction eliminates a few measures, the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

Romain Rolland (in his invaluable study of “Leonora” in *Beethoven the Creator*) weighs the points of the two overtures, and, seeking a preference, decides: “Let us prefer them both!” He considers the possibility of finding a place for the “third” overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its surroundings and “sate the ear with a banquet of C major before the C major orgy of the finale.” Having heard it thus played, however, at the centennial performances in Vienna, he “realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the overture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written.”

“Neither the first nor the second,” he finds, “is suitable as an introduction to the opera. They are both too gigantic: they crush the earlier scenes; how can we descend from these epics to the babblings of the gaoler’s family? The No. 4 [“Fidelio” Overture], in E major, is more complaisant; it introduces us into Florestan’s prison by the service stairs. It is intended for the bourgeois first act, but without contradicting the general sense of the opera; Beethoven the lion has donned

\* Wagner reproached Beethoven for not omitting the conventional but undramatic reprise in his Overture *Leonore* No. 3 (“*Ueber Franz Liszts symphonische Dichtungen*,” 1857).



the skin of the Singspiel. As regards the No. 2, I fear we must resign ourselves to this; it is too complete a drama in itself; it would only be a duplication of the other drama; it suffices by and for itself.

"But the No. 3 is another matter. This is not, like the No. 2, a summary of the action: it is its lyrical efflorescence, its transposition to an inward stage; or, to employ a metaphor that is the antithesis of this and is perhaps more exact, it is the roots of the drama in the universal soul. To fill this rôle the ancients had the tragic Chorus; but they lacked the superhuman means of the modern symphony — those Choruses without words, those Oceanides of the orchestra that send their waves beating upon Prometheus' rock."

Plans for the opera *Fidelio* were in Beethoven's mind while he was still working on the *Eroica*, the symphony devoted to a portrait of the ideal hero. Here we see plainly Beethoven's gigantic, sorrowful and (at the same time) measured quest for the sublime, as well as his essentially moral strength, based on a belief in the world's meaningfulness.

The origin and the various versions of *Fidelio* can be briefly dealt with here: Beethoven received the commission for the opera from Emanuel Schikaneder, who wrote the book for Mozart's *The Magic Flute* and who played the part of Papageno in its first production. Schikaneder was Director of the *Theater an der Wien*. Beethoven was to write the opera in exchange for free lodging in the theater during the term of its composition and ten per cent of the proceeds from the first ten performances — an extraordinary commission for that time. His source, congenial material to his humanistic disposition, was the currently popular French drama *Léonore, ou l'amour conjugal* by Jean Nicholas Bouilly. The action was based on personal experiences of the author during the Reign of Terror and offered a vivid and convincing realism that strongly appealed to Beethoven. The composers Pierre Gavaux and Ferdinando Paër had already turned the same material into an opera under the title *Léonore* (Paris 1798 and Dresden 1804). To avoid confusion Beethoven called his opera *Fidelio*.

Joseph Sonnleithner, the theater secretary, made the libretto, with the constant collaboration of Beethoven. The opera was to be produced on October 15, 1805, the name-day of the reigning empress. Rehearsals had already begun when the royal police authority, empowered as censors, rejected the libretto as politically inflammatory and the production was temporarily forbidden. It required Sonnleithner's entire powers of persuasion with reference to the approval that the play had found in the highest circles of the Court, to persuade the board of censors that the opera would unleash no revolutionary reaction. The decision came that "after a few revisions of the coarser scenes" the production might take place.

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The production on November 21, 1805, was ill-starred. On November 13, Napoleon's troops marched into Vienna. The première and the only other performance on the next day found the house almost empty. The critics were generally disapproving. Even the striking overture in C major (later known as the *Leonora* Overture No. 2) seemed too long, too high flown, too confusingly obscure in tonality.

The composer was deeply depressed, but in December he was persuaded by friends to undertake a revision. Detailed cuts were wrestled from Beethoven in day-long conferences and finally Stephan von Breuning altered the opera from three acts to two, a division corresponding to Bouilly's drama. The new version was first produced on March 29, 1806. As an opener the composition now known as the *Leonora* Overture No. 3 was played and met with instant and stormy approval. The over-all production, however, was still disappointing, and after four more performances *Fidelio* was again withdrawn.

Nevertheless, this second version of *Fidelio* was produced in Prague in 1807, and again Beethoven composed a new overture for the occasion, the one now known as the *Leonora* Overture No. 1. Again the opera failed to make a lasting success.

Only in the year 1814, when Beethoven's reputation was at its zenith, was the composer again approached for a new revision. The occasion was a benefit at the Court Opera for two of its veteran managers. This worthy cause made Beethoven relent from his ban, and he himself proceeded with the profound alterations required by Friedrich Treitschke's changes in the text. At this point Beethoven composed the aria of Florestan, "*Und spür ich nicht linde, sanft säuselnde Luft, . . .*" a highpoint of the opera. The score was thoroughly reworked in other scenes, and it was only with great difficulty that Beethoven was made to hand over the final score.

The première was on May 23, 1814. Up to the final rehearsals the company was still waiting for the promised new overture, the one now referred to as the *Fidelio* Overture, in E-flat. This overture does not presage the dramatic content of the opera as much as do the *Leonora* overtures, and it leads more smoothly into the first scene. Beethoven did not have the composition ready on schedule, and made do with the Overture to the ballet *The Creatures of Prometheus*. The performance, conducted by Beethoven himself, was received with the greatest approval, and the public's enthusiasm mounted with each performance. *Fidelio* had begun its triumphant procession over the world's stages, slowly but surely.

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## SYMPHONY IN B-FLAT MAJOR, No. 4, *Op. 60*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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This Symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1807, at the house of Prince Lobkowitz in Vienna. It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

It has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the "*Eroica*" and C minor Symphonies, and the "*Appassionata*" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention *Fidelio* and the three Rasumovsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the "*Eroica*" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively,

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nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace; and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: "*Sinfonia 4ta 1806 — L. v. Bthvn.*"

It was probably early in May of 1806 that Beethoven took a post-chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger\* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the dangerous point, and has recently been put forward as the mysterious beloved. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

\* Beethoven's *Unsterbliche Geliebte*, 1890.

SYMPHONY No. 9 IN E MINOR,  
"FROM THE NEW WORLD," *Op.* 95  
By ANTONÍN DVOŘÁK

Born in Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841;  
died in Prague, May 1, 1904

The Symphony "From the New World" ("*Z Novecho Sveta*") was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. The most recent performances at the concerts of the Boston Symphony Orchestra were on March 9-10, 1962, under the direction of Carlo Maria Giulini.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found a general and a warm response. Collections, examples of Negro songs and Indian melodies, were shown to him. When at length he made it known that he had composed a Symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry T. Burleigh, his friend at the Conservatory, James Hunecker, on the faculty, and Henry E. Krehbiel, music critic of the *New York Tribune*, who had pressed upon

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him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeanette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary Dvořák would have found difficult to decline. It was six times what he received at the Prague Conservatory, and would enable him to compose as he wished for the rest of his days. It was in October, 1892, that the composer arrived in New York. At first he found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out

in an article "Music in America," which he contributed to *Harper's Magazine*, that this limitless enthusiasm, "also called 'push,' " at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title "Legenda," bear the date January 10, 1893. The sketches for the Scherzo were completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West — it was perhaps the only spot in the New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicrafts in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church of St. Wencelaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this

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country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Naturally, a statement such as this just before the first disclosure of a Symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

When Dvořák was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian sources." Wilhelm Klatte, the German analyst of the score, steered more cautiously upon this point, but betrayed his ignorance of Negro spirituals by speaking of the "black minstrels" as the true guardians of folk music in America. The notion that the Symphony contained Indian themes was at last boiled down to the mere fact that Dvořák spoke to Krehbiel of having had Longfellow's "Hiawatha" in mind when he composed the Largo. It strongly suggests the "Dumka," his favorite name for a nostalgic slow movement.

The following analysis is quoted from the programs of the London Promenade concerts:

"The first movement opens with a brief introduction (*adagio*, E minor, 4/8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo*, give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff*, in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto*, the principal subject of which is stated in two sections: the first allotted to horns in unison, the second to wood wind. The theme is syncopated and has the rhythm of the 'Scotch snap,' the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened

eventh. The second subject proper is stated by the flute, 'and is,' says Mr. Philip Hale, 'no doubt derived from the familiar melody "Swing low, sweet chariot."' It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this re-enters in the tonic it is given to the horns. The return of the second theme is heard in the oboe, followed by an emphatic restatement by the trumpets. There is an immensely vigorous *Coda*, based mainly upon the first subject.

"*Largo*, D-flat major, 4/4. — In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing.' It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme — a romantic and lovely melody — is given out by *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C-sharp minor and a section headed *Un poco più mosso*. A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the

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movement the first theme recurs in its original form on the *cor anglais*; the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

"The Scherzo (*Molto vivace*, 3/4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The Trio starts with an animated theme for the wind, to which succeeds one for strings in E minor. The Scherzo is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

"*Allegro con fuoco*, E minor, 4/4. — The Finale has nine introductory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo*, and the opening theme of the Scherzo. The *Coda* brings into combination the leading theme of the first and of the last movements."

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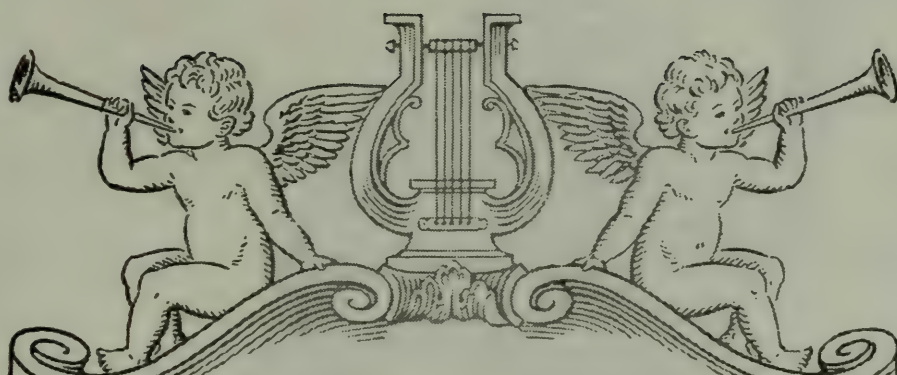
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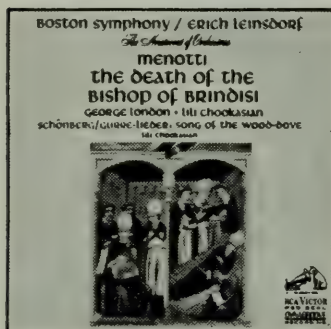
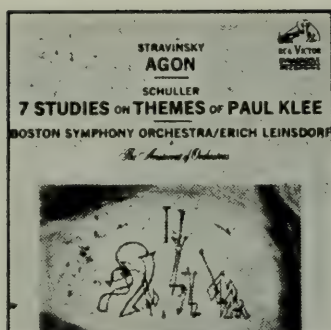
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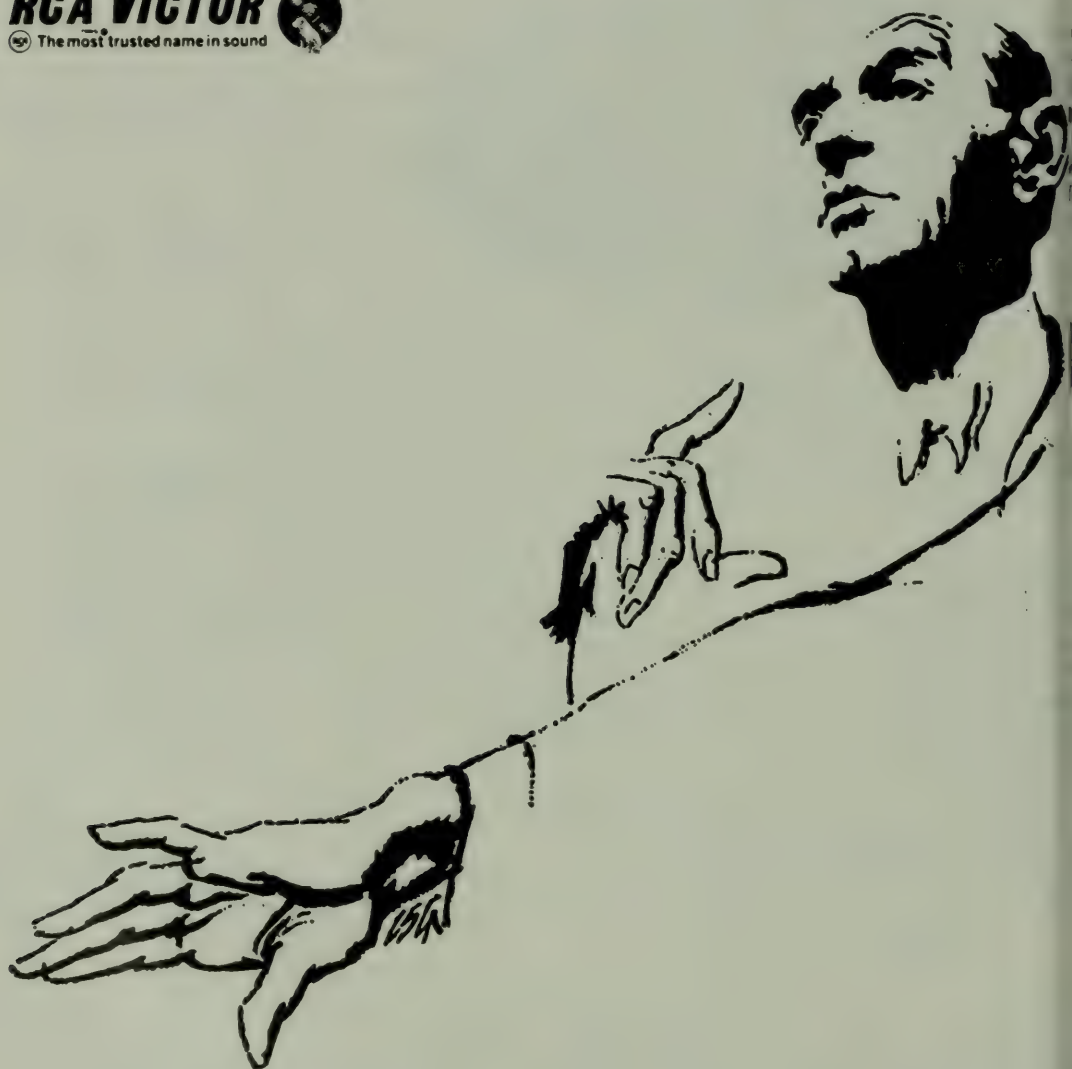
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# The Boston Symphony under Leinsdorf

Leinsdorf expresses with great power the vivid colors of Schuller's *Seven Studies on Themes of Paul Klee* and, in the same album, Stravinsky's ballet music from *Agon*. For the major singing roles in Menotti's dramatic cantata *The Death of the Bishop of Brindisi*, Leinsdorf astutely selected George London, and Lili Chookasian, of whom the *Chicago Daily Tribune* has written, "Her voice has the luminous tonal sheath that makes listening luxurious." Also hear Chookasian in this same album, in songs from Schönberg's *Gurre-Lieder*. In *Dynagroove* sound.



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## IN MEMORIAM

The management reports with much regret the death of Mr. Forrest Gates on December 24, 1966. Mr. Gates had been associated with Symphony Hall for over fifty years, starting as an usher. Since his retirement from business with United Shoe Machinery Corporation a decade ago he had served voluntarily as manager of attachés and ushers, and on several occasions accompanied Arthur Fiedler as road manager of the Pops Tour Orchestra on its national tours.



## EXHIBITION

The exhibition of paintings now on view in the Gallery is loaned by the Hore Galleries.



## THE CONDUCTOR

Gunther Schuller was born in New York City in 1925. His professional music career began at the age of sixteen when he joined the French horn section of the Ballet Theatre Orchestra. A year later he was appointed first chair horn player with the Cincinnati Symphony. At the age of nineteen, he became a member of the Metropolitan Opera Orchestra, where he remained for the next fifteen years, the last nine of them playing solo horn.

In 1959 Mr. Schuller resigned from the Metropolitan Orchestra so that he could devote more time to composing. Mr. Schuller's works have been commissioned by such organizations as the New York Philharmonic Orchestra, the Donaueschingen Festival of Contemporary Music, and the Ford Foundation.

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Under commission of the Hamburg State Opera he composed a jazz-orientated opera, *The Visitation*, which received its world première in Hamburg on October 12. The performance was a great success, and next June the Hamburg company will present its production of *The Visitation* in New York. Other recent commissions include *Gala Music* written for the 75th anniversary of the Chicago Symphony Orchestra, and *Sacred Cantata*, composed for the American Guild of Organists. Among his numerous awards was the Darius Milhaud award for the best film score in 1964, which he won for his music for the Polish film *Yesterday in France*. Many of his works have been recorded, including *Seven Studies on Themes by Paul Klee* with this Orchestra under the direction of Mr. Leinsdorf.

Mr. Schuller has recently been appointed the ninth President of the New England Conservatory, where his duties will commence at the beginning of the 1967-68 academic year. He is currently associate professor of music at Yale University, and is also chairman of the Composition Department of the Berkshire Music Center at Tanglewood, a position he has held since 1963.



#### NEW BOOKS ON MUSIC

In the last six months, there have been published four valuable books on music. Perhaps it will be helpful to call them to the attention of our audience.

Mr. Paul Henry Lang is the author of a careful and up-to-date study of Handel. This book is the result of many years of research, and is probably the most complete study of that master in the English language. The book is published by W. W. Norton and Company.

The Oxford University Press has recently published a new study of Bach written by Karl Geiringer, which includes much new material and also summarizes a life-long study of Bach by this scholar.

In the field of modern music, there is a new study of Stravinsky written by Eric Walter White, and published by the University of California. This is undoubtedly the most complete study of the works of Stravinsky available.

In the early fall, W. W. Norton and Company published *Music in the 20th Century, from Debussy through Stravinsky*. This book was written by William W. Austin of Cornell University and provides a detailed review of modern musicians who have written important music up to 1960. A very complete bibliography is helpful to music scholars.



## TICKET RESALE AND RESERVATION PLAN



The Ticket Resale and Reservation Plan which has been in practice for the past three seasons has been most successful. The Trustees are grateful to those subscribers who have complied with it, and again wish to bring this plan to the attention of the Orchestra's subscribers and Friends.

Subscribers who wish to release their seats for a specific concert are urged to do so as soon as convenient. They need only call Symphony Hall, CO 6-1492, and give their name and ticket location to the switchboard operator. Subscribers releasing their seats for resale will continue to receive written acknowledgment for income tax purposes.

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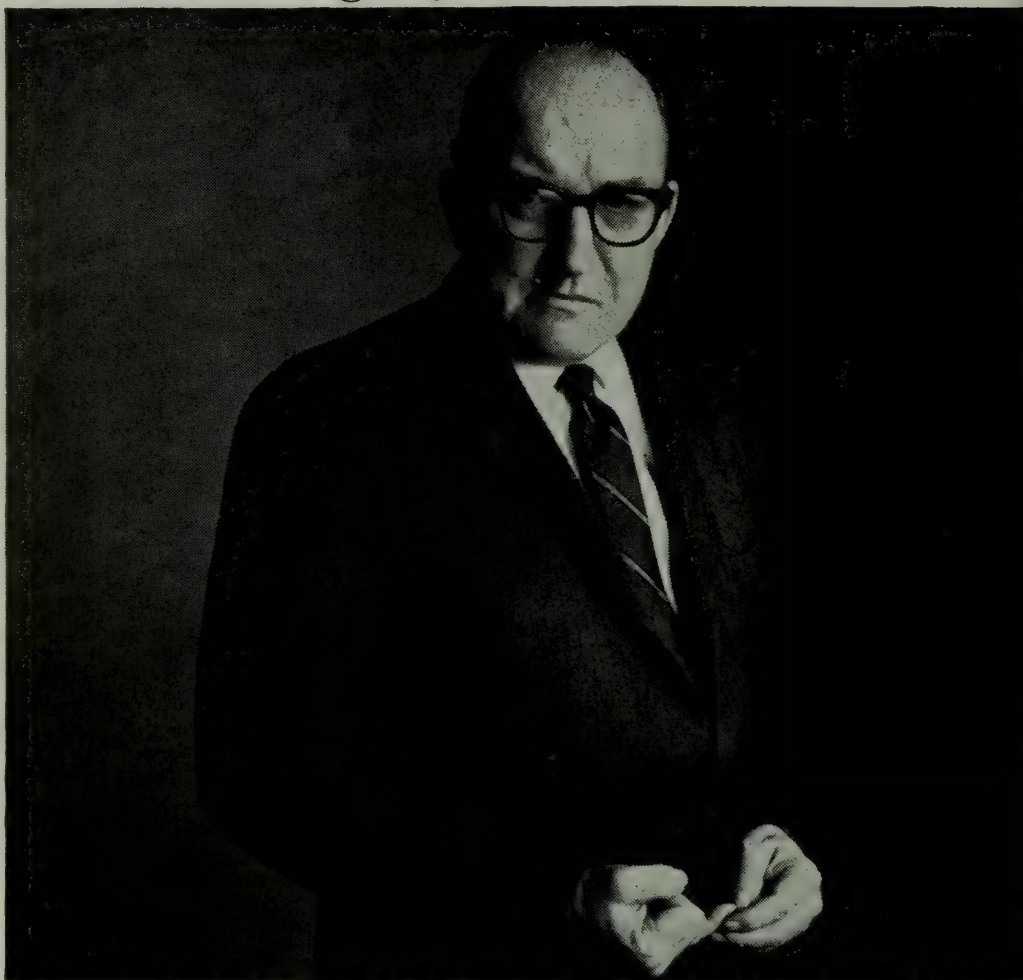
Since the Management has learned by experience how many returned tickets it may expect for concerts, those who wish to make requests for tickets may do so by telephoning Symphony Hall and asking for "Reservations." Requests will be filled in the order received and no reservations will be made when the caller can not be assured of a seat. Tickets ordered under this plan may be purchased and picked up from the Box Office on the day of the concert two hours prior to the start of the program. Tickets not claimed a half-hour before concert time will be released.

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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by \$19,000.



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## *Fourth Program*

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TUESDAY EVENING, JANUARY 10, at 7:30 o'clock

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GUNTHER SCHULLER, *Guest Conductor*

DVOŘÁK . . . . . Overture, "Othello," *Op. 93*

SCHUBERT . . . . . Symphony in B minor, "Unfinished"

- I. Allegro moderato
- II. Andante con moto

### INTERMISSION

IVES . . . . . Symphony No. 4

- I. Prelude: Maestoso
- II. Allegretto
- III. Fugue: Andante moderato
- IV. Very slowly — Largo maestoso

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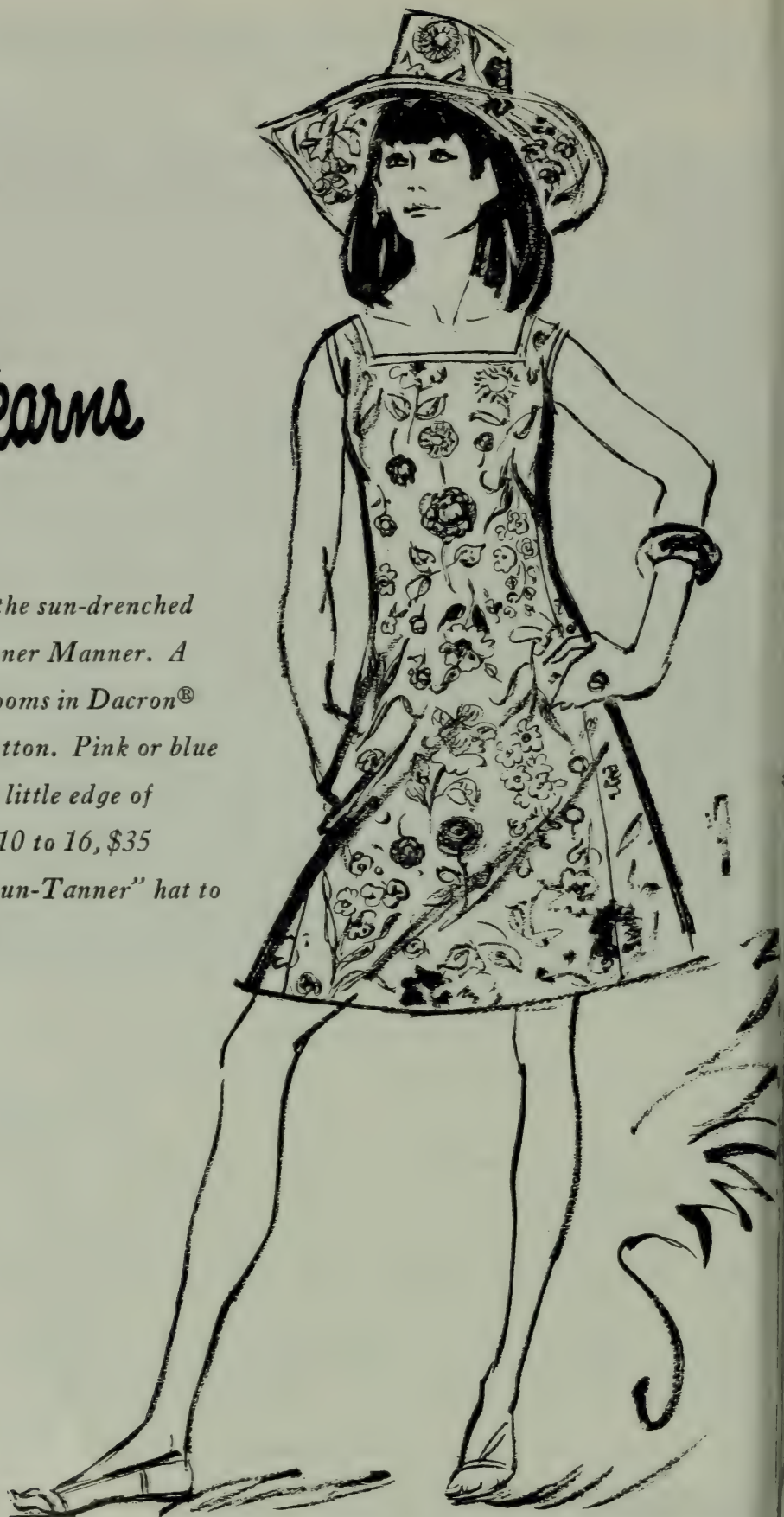
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## OVERTURE, "OTHELLO," Op. 93

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

The work is scored for 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, harp and strings.

DURING the latter part of his life, Dvořák became increasingly interested in program music. This sometimes resulted in overtures, and finally, in the five symphonic poems which were his last contributions to symphonic literature. During the years 1891-1892, Dvořák was occupied with three overtures, which he meant to call "Nature," "Life," and "Love." He planned the composition as a connected cycle, and it was in this form that the three overtures were first performed, with Dvořák conducting at the last concert before his departure for America on April 28, 1892. Eventually the three overtures were separated and given separate opus numbers. They were then called "In Nature's Realm," Op. 91; "Carnival," Op. 92; and "Othello," Op. 93.

The second overture, "Carnival," is familiar to most concert-goers,

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and celebrates life in all its exuberance and gaiety. "Othello" was the title Dvořák gave to the overture depicting love, just as "Carnival" had dealt with life. In Dvořák's composition, however, love is presented as a passion which mars the happiness of human hearts. Dvořák takes the view that Nature awakens the brute instincts which corrupt the highest feelings, begetting the jealousy that destroys Love. Musically, this concept is realized by a slow, peaceful introduction. The mood of happiness is interrupted by a sharp sound of ominous portent. The theme of Nature from the preceding overtures is introduced in harsh harmonies. In the middle section, an *allegro con brio* in sonata form, the themes of Nature and of jealousy contrast with each other. A new group of related subjects appears, suggesting the tenderness of love, and for a moment love seems to triumph over evil. But the theme of jealousy reappears and sweeps all before it as it leads into a tragic close which may symbolize the murder of Desdemona, Othello's suicide, and the triumph of an evil Nature.

It is interesting to note that the title "Othello" was not given to the composition until it had been completed. Therefore the music does not follow the outline of Shakespeare's drama in any literal sense.



## Christian Science

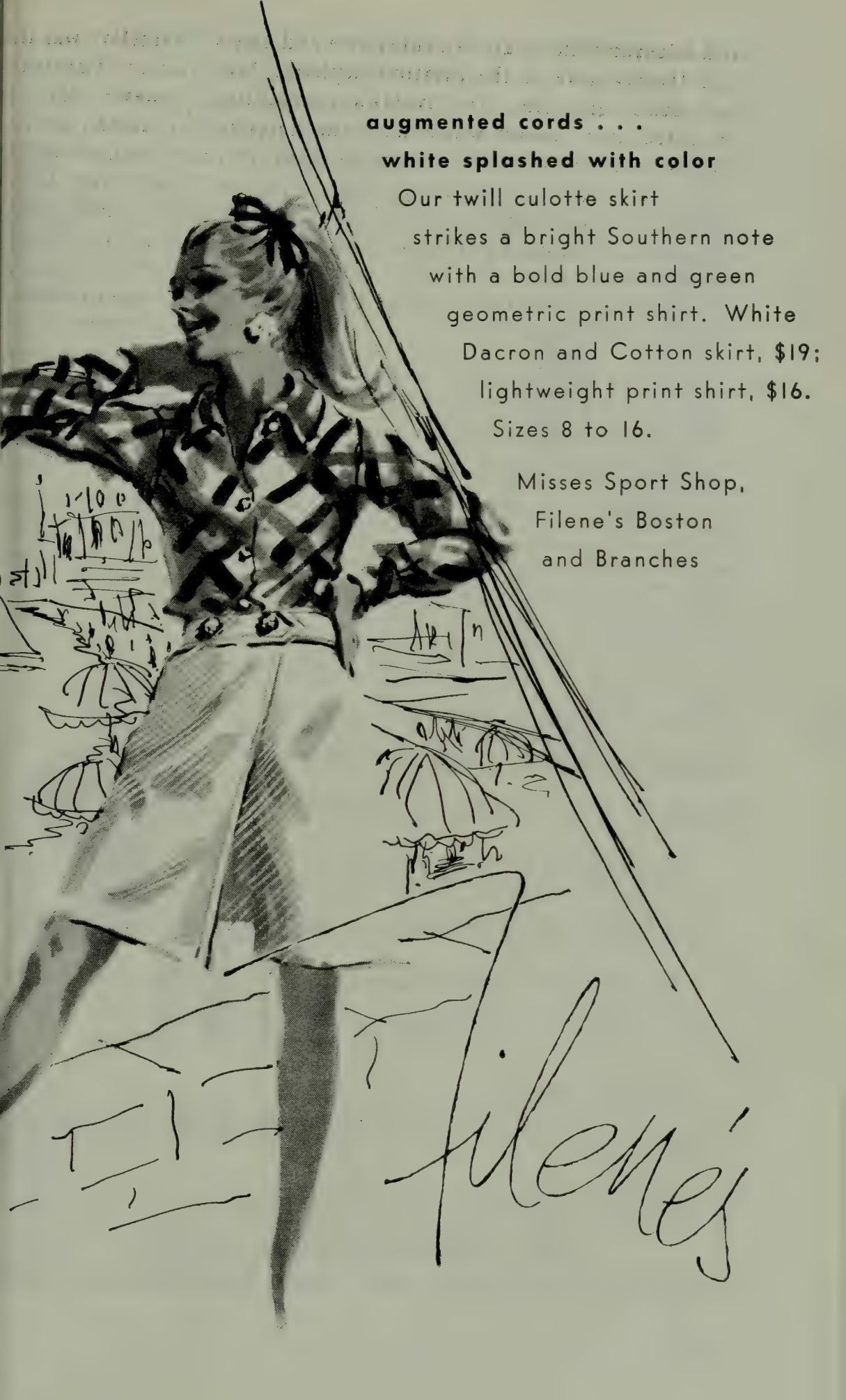
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# SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;

Died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,\* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

*"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"*—ALFRED EINSTEIN.

THE world, discovering some forty-three years *post facto* a "master-piece," which, for all its qualities, seems but half a symphony, has

\* This on the basis that it was the last to be found although it was composed before the great C major Symphony. This posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which was long conjectured to be a lost symphony but which is now generally believed to be an early sketch for the great C major, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

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indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the “Unfinished” Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo “magnificent,” but was distrustful of what the finale might have been, for Schubert’s existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements linked by a distinctive mood and a moderate tempo into a twofold unity of lyricism.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review*, of February, 1942, that the symphony was

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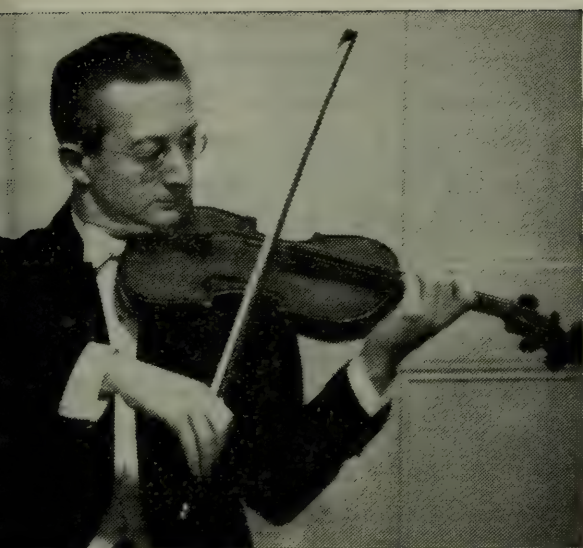
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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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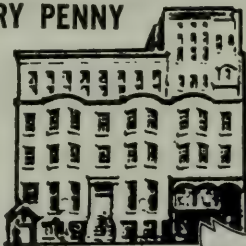


completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score correspondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

The bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the grounds that "although still young, he has already proved by his com-

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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positions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait*, has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems

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to have done nothing at all about the Symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the *Gesellschaft der Musikfreunde*.

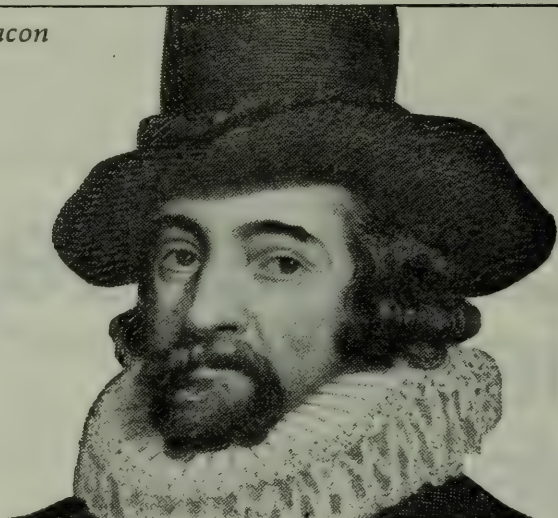
• •

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.\* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

\* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.

Francis Bacon

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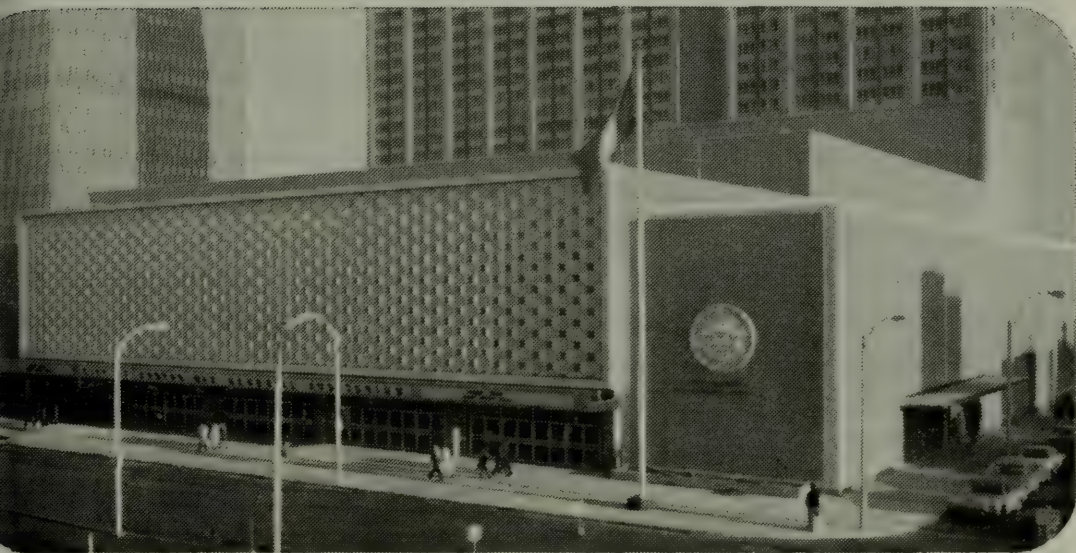
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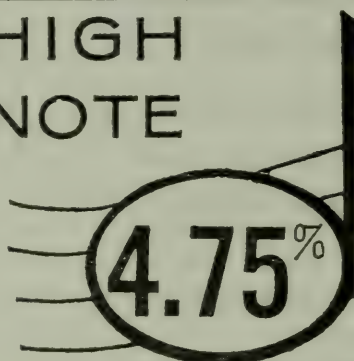
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Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner of Graz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellschaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts not worth a special effort. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839 and published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck

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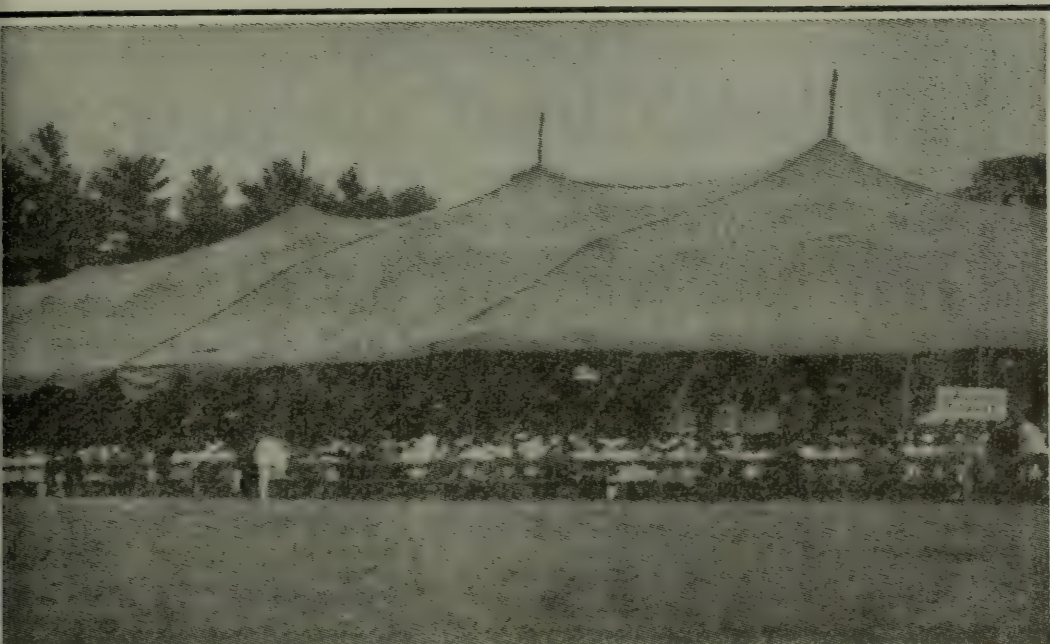
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it might prove another such as the C major Symphony. A reduction for piano duet by Anselm was brought forth in 1853 and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

At length, in 1865, Herbeck had occasion to stop at Graz, according to the account by Ludwig Herbeck in his biography of his father Johann (1885). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed



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his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "*Symphonie in H moll*," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The program duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

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only length' — that much-quoted expression of Schumann's. (Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics. Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a mysterious or uncanny sense of power — *Der Unglückliche*, for example, or *Der Doppelgänger*. But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the

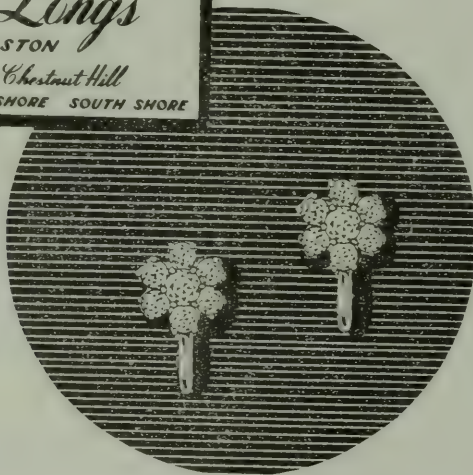
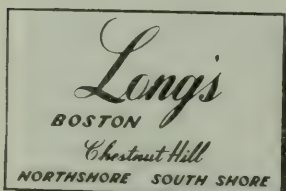
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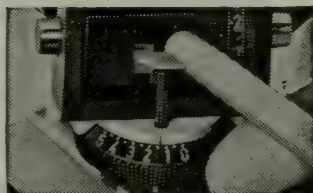
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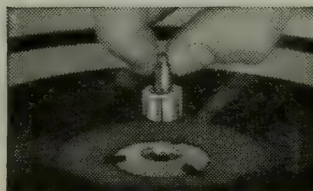
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outbursts of despair could be answered only by the innocence of the *Ländler*-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion. One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

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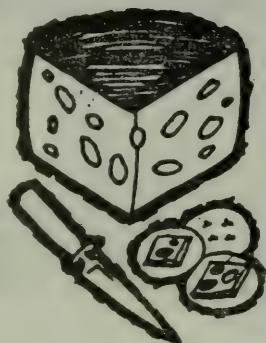
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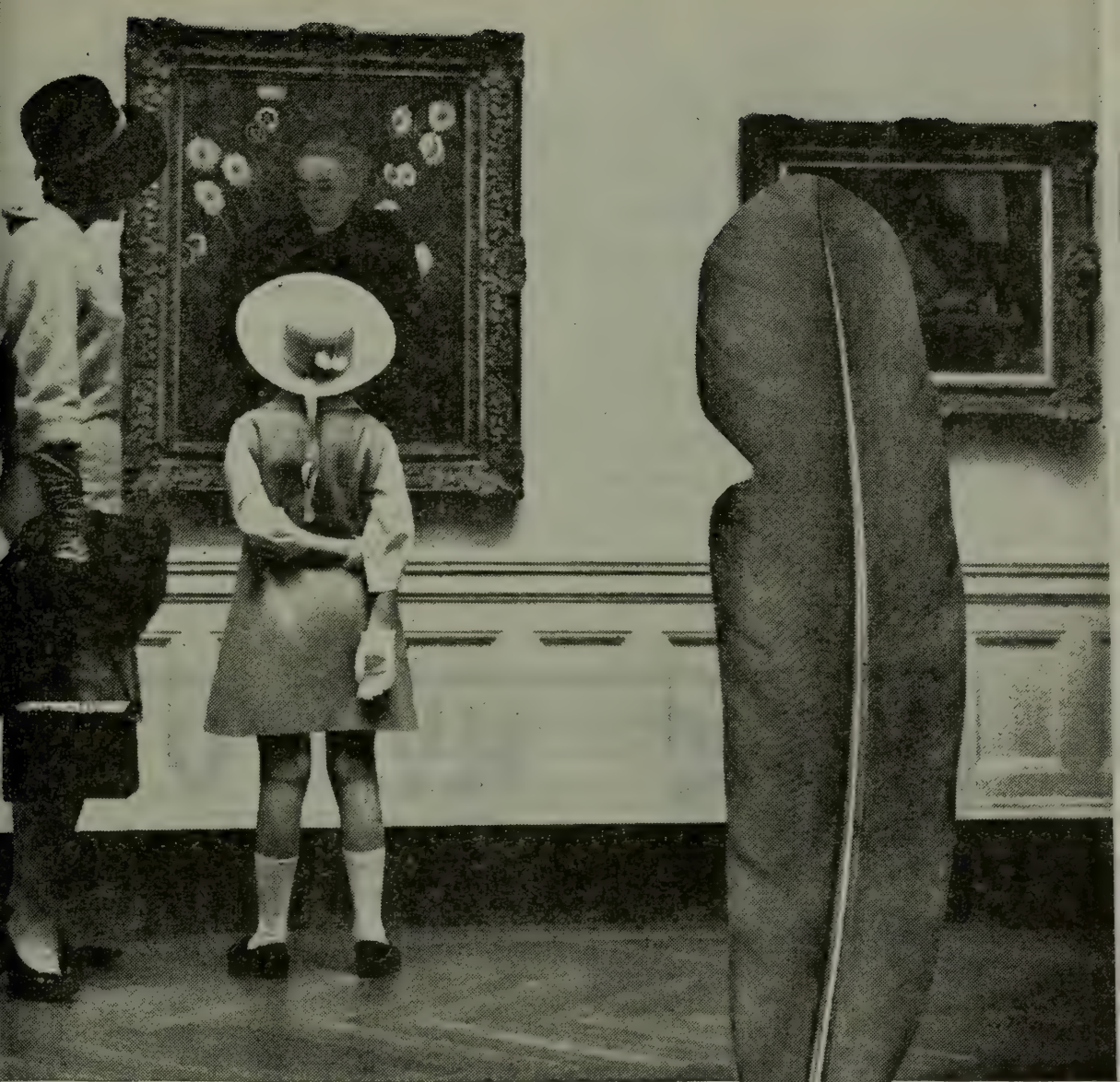
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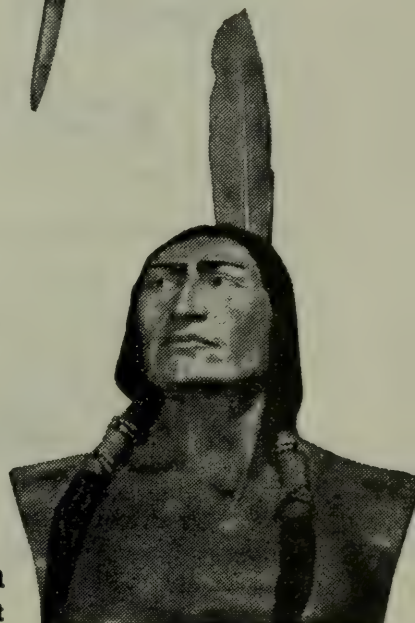
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"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which is fairly completely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review*, II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus*. Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."

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# SYMPHONY No. 4

By CHARLES IVES

Born in Danbury, Connecticut, October 20, 1874; died in New York, May 19, 1954

The first performance of this Symphony was given on April 26, 1965, under the direction of Leopold Stokowski. At that time he found it expedient to use three conductors. Since then, Gunther Schuller has conducted the Symphony in Berlin and in London, and has made slight revisions which enable the work to be performed with only one conductor.

The instrumentation is as follows: 4 flutes (2 also play piccolo), 2 oboes, 3 clarinets, 3 bassoons, E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, 4 horns, 2 cornets, 4 trumpets, 4 trombones and tuba, orchestral piano, harp, solo piano, celesta, piano with quarter-tone tuning, organ, timpani, snare drum, military drum, tom-tom, bass drum, triangle, cymbals, bells (high, low), gongs (light, heavy), 2 harps and strings.

WRITING about his Fourth Symphony, Charles Ives said: "The æsthetic program of the work is that of the searching questions of 'What?' and 'Why?' which the spirit of man asks of life. This is particularly the sense of the *Prelude*. The three succeeding movements are the diverse answers in which existence replies."

## I. Prelude: Maestoso

The first movement is scored for two distinct groups, the main orchestra (including piano and voices) and a distant, ethereal chamber ensemble of harp and solo strings. It is a setting of the hymn "Watchman, Tell Us of the Night," a particular favorite of Ives', which he had used in many ways in previous compositions. The *Prelude* opens with the orchestral basses playing heavily and loudly against the soft background provided by the chamber group, which repeats a middle



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phrase from the hymn "Nearer, My God, to Thee." The melody is in the harp, and, with brief respites, the motif continues to the end of the movement.

Violins enter with a tune that sounds like *My Bonnie Lies Over the Ocean* but is actually the verse to *In the Sweet Bye and Bye*. Flute and first violins begin to play *Nearer, My God, to Thee* from the beginning, at the same moment that the chorus enters with its hymn:

Watchman, tell us of the night,  
What the signs of promise are:  
Traveler, o'er yon mountain's height,  
See that Glory-beaming star!  
Watchman, aught of joy or hope?  
Traveler, yes; it brings the day,  
Promised day of Israel.  
Dost thou see its beauteous ray?

## II. Allegretto

Of this first answer to the "What?" and "Why?" of the first movement, Ives wrote: "The second movement is not a scherzo in an accepted sense of the word, but rather a comedy — in which an exciting, easy and worldly progress through life is contrasted with the trials of the Pilgrims in their journey through the swamps and rough country. The occasional slow episodes — Pilgrims' hymns — are constantly crowded out and overwhelmed by the former. The dream, or fantasy, ends with an interruption of reality — the Fourth of July in Concord — brass bands, drum corps, etc."

The "comedy" is of the utmost complexity, superimposing complex rhythms with accelerandos, ritardandos and unbarred passages. Dozens of tunes are quoted, including *Marching Through Georgia*; *In the Sweet Bye and Bye*; *Turkey in the Straw*; *Camptown Races*; *Throw Out the Lifeline*; *Beulah Land*; *Yankee Doodle*; *Jesus, Lover of My Soul*; and Ives' perennial favorite, *Columbia the Gem of the Ocean*.

## III. Fugue: Andante moderato

Ives characterized the second answer to the first movement as "an

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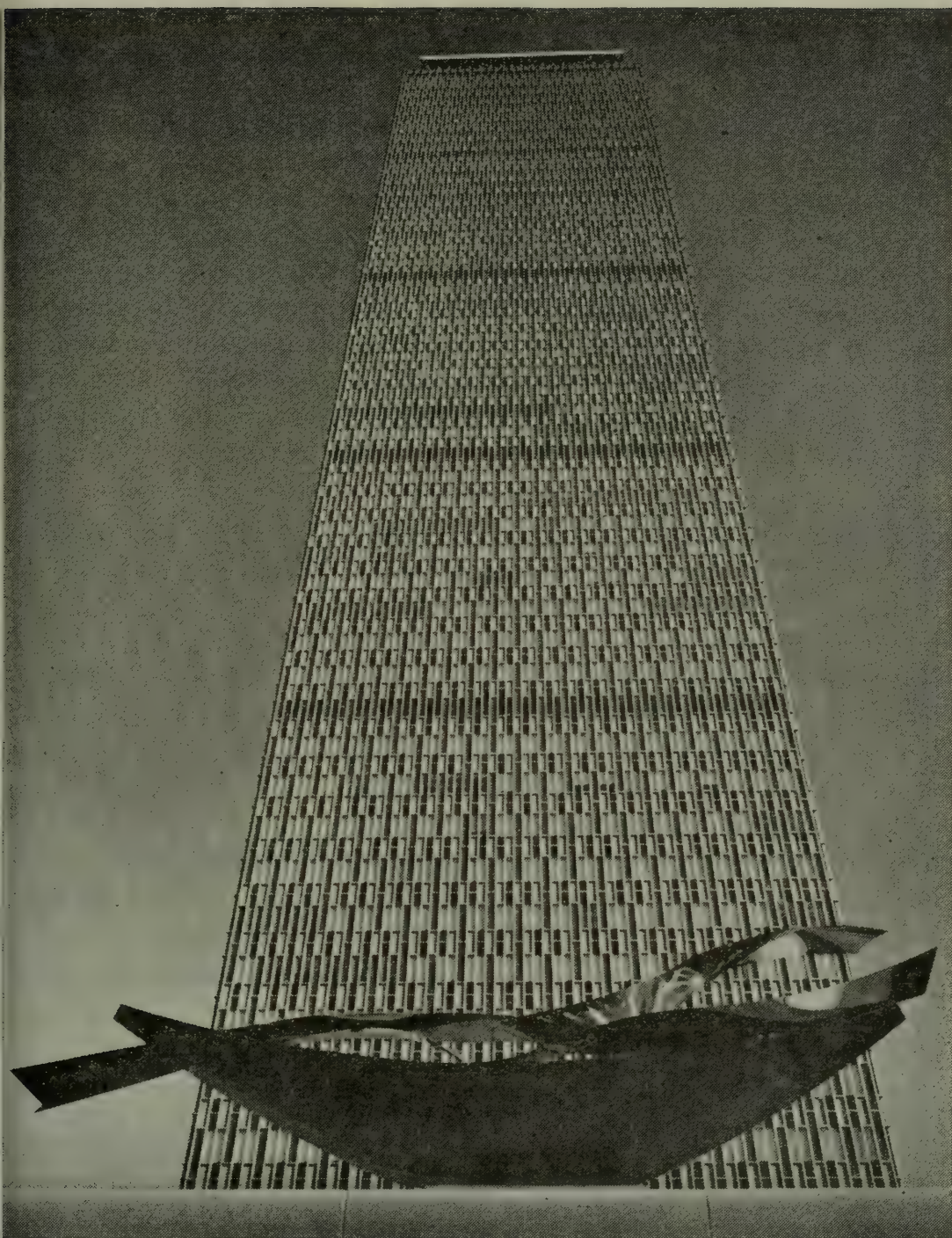
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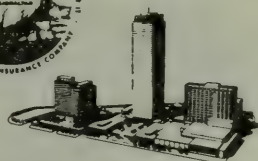


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expression of the reaction of life into formalism and ritualism." It is actually an orchestral transcription of the first movement of the First String Quartet, subtitled "A Revival Meeting," written in 1896. The movement is a double fugue on the hymns *From Greenland's Icy Mountains* and *All Hail the Power*. After a brief exposition of the first hymn, the trombone, doubled by the horn, introduces the second, which eventually demonstrates that it can provide a pleasing counterpoint to the first. An organ is brought in, first for a brief, one-measure interlude and then, at the fugue's pedal point, to double the orchestra. And so it goes, until close to the end of this lone diatonic movement, Ives cannot resist a humorous touch, and the fugue ends with a trombone singing out a phrase from Handel's ever popular *Joy to the World*.

#### IV. Largo maestoso

"The last movement," explains the composer, "is an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience." This slow, ominous finale begins softly in the percussion, which exists as an entity in itself and which marches throughout the movement in a tempo distinct from the rest of the orchestra. Superimposed on the percussion, the double basses intone the opening motif of *Nearer, My God, to Thee*, upon which hymn the entire movement is built. When the main orchestra enters, it is answered by a distant choir of five violins and harp. Thus, there are three independent instrumental groups in this finale: the percussion, the main orchestra, and the distant ensemble. To them, at a later point, a wordless chorus is added. At the close of the movement, all gradually fade away, leaving the final word to the faint percussion.

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Charles Ives was born in 1874 in Danbury, Connecticut, not far from the place where his forebears settled soon after the landing of the Pilgrims. He was identified with this part of New England all his life, although he was for many years in business in New York. His father, a Civil War band leader and music teacher, exerted great influence on the young Ives. He not only taught him the fundamentals of harmony, counterpoint and fugue, but instilled in his son an enthusiasm for music of unconventional nature. The father was interested in quarter-tone procedure, the possibility of the juxtaposition of two groups of musicians playing in different keys, and in many another radical trend of thought which was incorporated in the son's own music later on. In fact it has been said that although the father was no composer, the son wrote his father's music.

Following a family tradition, Charles Ives entered Yale, where he studied composition for four years under Horatio Parker and organ under Dudley Buck. His studies with Parker were not wholly congenial to either teacher or pupil. Ives was impatient at the strict Germanic training which Parker instilled, and was already intent on radical experimentation. Realizing that music ought never to be his real profession, he went to New York shortly after graduation, where he joined an insurance company. During the subsequent years his success in the insurance field was great, and enabled him to spend his leisure moments in writing music in various forms, with no thought of publication or public performance.

Over a period of twenty years he composed a large body of music,

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including four complete symphonies, several groups of instrumental studies, over one hundred songs, the remarkable Concord Sonata for Piano, many part-songs, and a considerable amount of chamber music. The substance of this music was based on a curious amalgam of reminiscences of music which he had heard all his life long. This music was derived from old New England hymn tunes, popular songs of Stephen Foster, minstrel tunes, sentimental parlor music, patriotic songs and marches. With this body of definitely American nature, he sometimes employed reminiscences from the classical music of Bach, Beethoven and Wagner. It would seem that the result would be a wild hodgepodge. Leonard Bernstein has said that this music is not program music at all, but music about music. There is some justification for this remark, and the total effect on a careful listener is more in the nature of a clear presentation of a Yankee individual — sturdy, sometimes visionary, sometimes humorous, but always sincere to the core.

Very slowly Ives' music has become accessible in print and on records. To guess what Ives is getting at in his sonatas and symphonies, it is essential to recognize the tunes he quoted, especially from popular church music, but also from dance music and military

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band music. It is desirable to know the texts and to sympathize with their meanings in the small towns and countryside of America. Ives wanted his music, like his prose, to connect this narrow local life with the free play of infinite, universal ideas and feelings.

Even though most of Ives' music may remain a soliloquy overheard by few listeners, his precept and example are an important contribution to a democratic musical country.

He exemplifies in his music a statement by Thoreau, whose works were very influential with Ives, which reads:

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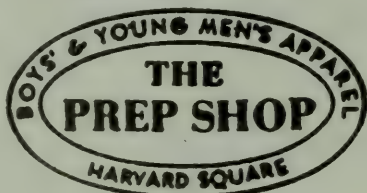
*The following article was written for the magazine "Listen" as long ago as November, 1946, when Elliott Carter was less known as a composer than he is now, and while Charles Ives was still living.*

CHARLES EDWARD IVES is one of those outstanding men whose personalities leave their mark on whatever they do. And whatever he does seems to emerge naturally from his own character rather than from some artificially invented plan forced on him from the outside. The bold pattern of his life, evolving in a highly unorthodox manner, reflects a personal logic that assessed the American musical scene of his time and his own capabilities and went its own way regardless of what other composers were doing. And the result is surprising: to be at the same time a highly successful business man, the senior partner in the outstanding New York insurance firm of Ives and Myrick, built up by the two from scratch, and also the composer of a large body of music, much of it not only years ahead of its time but vital and important enough to be hailed by critics here and abroad as an outstanding contribution to the art of music, is certainly the achievement of an extraordinary man.

In many ways Ives stands apart from his time. In our age of specialization, the combination of executive and artistic ability, of originality and personal discipline, of shrewdness and moral integrity, and above all, of relentless energy coupled with religious convictions, fervent patriotism, and a good sense of humor, seems typical of an earlier time. Few men of today can be talked of in superlatives in two different capacities. Ives is probably one of the few. He seems to have floated above the egomania, the pragmatism, and the doubts about the future

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of Democracy rampant before and after World War I. Indeed, his reaction against these as against the modern music of that time, his hey-day, was violent. In his "Essays Before a Sonata," and in his political tract advocating a World People's Union (a United States of the World) sent to President Roosevelt and members of the Congress, he is scornful of many trends of the modern era, while firmly believing that out of the chaos there will be a spiritual affirmation that will sweep away the present troubles. Being the kind of a man he is, he could not fail to assert and to exemplify in his life and his art the noble ideals inherited from his New England background. And these older principles, voiced mainly by the Concord Transcendentalists, form the core around which all the parts of his life are joined.

This typically lean and wiry Yankee is of an exceedingly modest and retiring character. Not unlike many another New Englander, it is hard to get much biographical material from him. Yet before he withdrew from business and finally even from the exertion of receiving any but occasional visitors because of grave ill-health which began to overtake him in 1930, Ives was not averse to telling jokes on himself. For instance, after a concert conducted in 1927 by Eugene Goossens, on which Debussy shared the program with two movements of Ives' dissonant and complex "Fourth Symphony," Ives overheard two men

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talking outside Town Hall. One asked the other if the music was all by contemporaries. On learning that Debussy was no longer alive, he asked if Ives were dead. The answer being, "No," he remarked, "Well, he ought to be."

Ives is against being photographed. One of the few pictures ever taken and the only one ever reproduced shows him sitting outside his house in West Redding in rough summer clothes. It is very much in contrast to the clean-shaven Ives who went to business daily for thirty years looking like any other commercial New Englander, inconspicuously dressed.

With this retiring disposition go many attitudes and opinions typical of one with his background. Often he would express scorn of the cheap and frivolous, of the decadent or lazy, in a sharp, witty phrase. I remember his humorous disgust at hearing of an American composer living in Paris who lay all morning in bed composing. Such behavior would be impossible in the respectable conventionality of *his* home. He deplored the excessive eroticism of late nineteenth century music in his book as being like "the sad thoughts of a bathtub with the water running out." The one text of Whitman he has used in his songs represents a violent contrast to the generally conventional texts from newspaper poets and standard authors. "Who goes there? hankering, gross, mystical, nude" is the opening of the song which epitomizes the yawp-ingly physical aspects of the poet — to Ives justifiable, perhaps, as a strongly characterised human picture. But from his point of view, Whitman was hardly to be countenanced as furnishing an outlook on life, which the poet did for so many in this country during the very period when Ives was active.

Rather, the composer inclined to the lofty aspirations of Emerson, the nature moods of Thoreau, the fantastic in Hawthorne, the homely New England cheer of Whittier. His music and his writings reflect this optimistic tone, in their religious, patriotic, or gay moments. The bitter brooding of Melville or the searchings of the conscience of

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Hawthorne never seem to have moved him to music. And this, too, is characteristic of one aspect of New England Puritanism.

But along with this adherence to many attitudes typical of a slightly older generation than his own, there is a strong streak of originality, which, of course, finds its fullest expression in his music. It also found its way into his business affairs. At the office, he avoided formality; he liked clients to feel that they could come and see him whenever they wished without appointments. He refused to have a secretary and insisted on answering the phone himself. Having a clear mind and a good memory, he followed a personal method of ordering his papers which meant that his desk usually looked messy. (His curious sense of order is also noticeable in the volume of 114 Songs, which are, as far as any plan is perceptible, partially in reverse chronological order. Certainly it is not by chance that the song, "The Masses," with its huge tone-clusters opens the collection.) He apparently made an important innovation which drew customers by offering, at a time when businesses concealed their inner workings, to let his clients have free access to the books.

In his musical dealings, he has persisted since about 1902 in main-

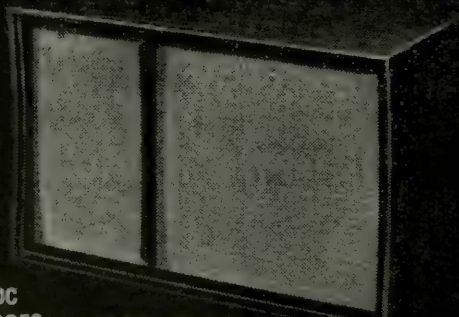
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aining an "amateur" status, almost consistently refusing any payment for performances or publication. In fact, he has been reluctant to allow his music to be published except at his own expense, and generally will not have it copyrighted unless the publisher insists. On the other hand, he has never paid for performances of his works, letting performers and performing organizations treat him in this respect as they would any other composer, always, however, waiting to be asked for his music. When able to get about he had to be persuaded to go to concerts where his music was played and never would take a bow.

This unusual attitude is the application of his idea that music is something more important and more spiritual than the commodities and professional services bought with money. It is the point of view of many non-artists. There is an element of truth in it insofar as we do demand of all artistic products that they seem to proceed from some other kind of love than the love of money. Ives also shunned any attempt to court artistic success, even when it started to come his way, because all of these worldly things probably seemed out of place in the domain of art. But in the end, Ives' life has amply justified adherence to high ideals not only by his business success but more importantly by the unusual quality of his music. Here is one case where pure high-mindedness won out.

This is, however, not to say that Ives always remains on a lofty pinnacle of abstract speculation in his music. On the contrary, all sides of life find their way there as they used to into his insurance office. There is a great love of the concrete — the mistakes townspeople made singing hymns, the way children used to cut up at religious camp meetings in Danbury, the national anthems played by conflicting bands on the Fourth of July, soupy theatre music, the confused sounds of the city heard at night in Central Park. These furnish part of the background of material closely related to the average man he so respected in his office. Continual contact with people prevented him from losing himself in the recondite. The intent of his compositions is usually easy to grasp on first hearing no matter how original and complex the tonal garb. Not only does the deep seriousness of his mature life come through, but also the charming reminiscences of the Danbury of his

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childhood, of the humor like that of the "Danbury Newsman" who set America to laughing over local cranks and eccentrics, and of the gay holidays.

For Charles Ives was born in that Connecticut country town (now the "Hat City") on October 20, 1874 of a father who was the center of musical activity. George Ives had been a bandleader at sixteen in the Civil War, and his son took after him in musical precocity. He learned harmony, counterpoint and fugue thoroughly from his father. Along with these subjects went contact with the novel experiments in acoustics worked out in the household. George Ives, like a few other Americans stimulated by such new developments at Karl Rudolph Koenig's tonometric apparatus shown at the Philadelphia Exposition of 1876, that divided four octaves into 670 parts, built instruments that produced quarter and other fractional tones. The effects of acoustical perspective made by placing instruments and even whole bands in antiphonal, opposing position on the village green were also tried. Sometimes one band performing one piece marched in the opposite direction from that performing another piece, and the Iveses enjoyed the fading in and out and the clashing of harmonies and rhythms. This led them to think up many new, dissonant chords. That all this was followed with intense interest by the son is clear, for he made liberal use of these experiments in his own music while inventing many more. What is still shocking conductors today was worked out in the eighties in Danbury.

Seeing how musically gifted his son was, George Ives set him to learning organ playing. By the age of fourteen, young Ives was so good that he became a regular church organist at a salary. To play in his father's band, he picked up drumming from the local barber. Working under his father, who taught him the works of Bach, Beethoven, and



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Stephen Foster, his talents grew abundantly. Soon he composed a march, which his father decided to play. This touched off another side of Ives, for feeling a certain shyness over his musical activities, he refused to participate. Indeed, at that time, when asked what he played, he would answer, "shortstop" — naming his position on the local baseball team.

To have combined such different activities in one life and to have done both so well and with such conviction were to Ives perfectly natural and satisfying in a way that would hardly be so to any other musician. In an interview with Henry Bellaman on the subject Ives said, "My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle — where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine the premises underlying a new and unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of philosophy — a depth of something fine — akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there is an 'average man' and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself into a whole. You cannot set an art off in the corner and hope for it to have vitality, reality, and substance. There can be nothing 'exclusive' about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music."

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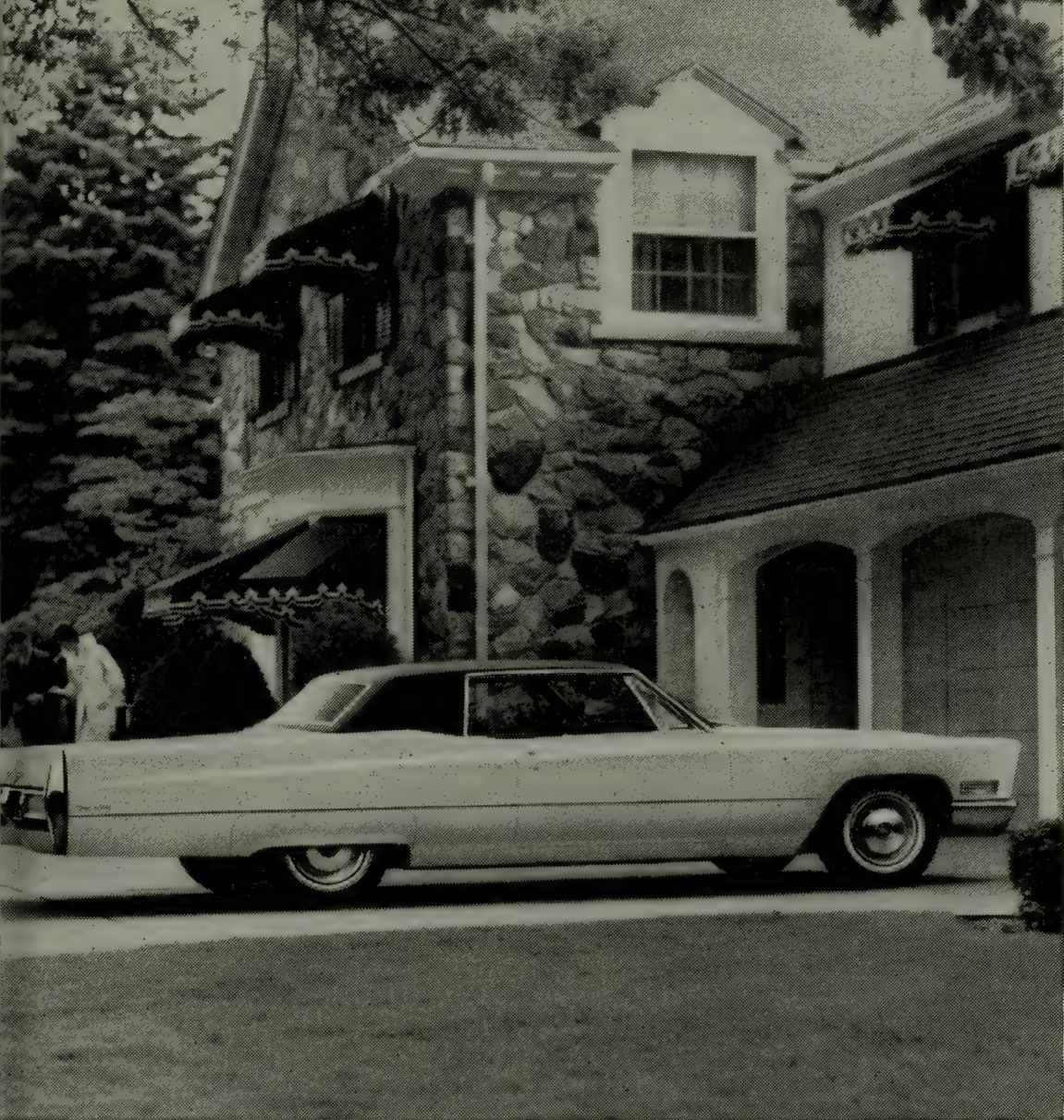
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## PROLOGUE FROM "ESSAYS BEFORE A SONATA"

By CHARLES E. IVES

Ives possessed an uncommon gift for literary expression. The Prologue, which is here printed, is the opening section of a much longer article written to introduce the "Concord" Sonata for Piano. We reprint this by permission of Dover Publications, Inc., New York.

How far is anyone justified, be he an authority or a layman, in expressing or trying to express in terms of music (in sounds, if you like) the value of anything, material, moral, intellectual, or spiritual, which is usually expressed in terms other than music? How far afield can music go and keep honest as well as reasonable or artistic? Is it a matter limited only by the composer's power of expressing what lies in his subjective or objective consciousness? Or is it limited by any limitations of the composer? Can a tune literally represent a stonewall with vines on it or with nothing on it, though it (the tune) be made by a genius whose power of objective contemplation is in the highest state of development? Can it be done by anything short of an act of mesmerism on the part of the composer or an act of kindness on the part of the listener? Does the extreme materializing of music appeal strongly to anyone except to those without a sense of humor — or rather with a sense of humor? — or, except possibly to those who might excuse it, as Herbert Spencer might by the theory that the sensational element (the sensations we hear so much about in experimental psychology) is the true pleasurable phenomenon in music and that the mind should not be allowed to interfere? Does the success of program music depend more upon the program than upon the music? If it does, what is the use of the music, if it does not, what is the use of the program? Does not its appeal depend to a great extent

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on the listener's willingness to accept the theory that music is the language of the emotions and *only* that? Or inversely does not this theory tend to limit music to programs? — a limitation as bad for music itself — for its wholesome progress — as a diet of program music is bad for the listener's ability to digest anything beyond the sensuous (or physical-emotional). To a great extent this depends on what is meant by emotion or on the assumption that the word as used above refers more to the *expression*, of, rather than to a meaning in a deeper sense — which may be a feeling influenced by some experience perhaps of a spiritual nature in the expression of which the intellect has some part. "The nearer we get to the mere expression of emotion," says Professor Sturt in his *Philosophy of Art and Personality*, "as in the antics of boys who have been promised a holiday, the further we get away from art."

On the other hand is not all music, program-music — is not pure music, so called, representative in its essence? Is it not program-music raised to the nth power or rather reduced to the minus nth power? Where is the line to be drawn between the expression of subjective and objective emotion? It is easier to know what each is than when each becomes what it is. The "Separateness of Art" theory — that art is not life but a reflection of it — "that art is not vital to life but that life is vital to it," does not help us. Nor does Thoreau who says not that "life is art," but that "life is an art," which of course is a different thing than the foregoing. Tolstoi is even more helpless to himself and to us. For he eliminates further. From his definition of art we may learn little more than that a kick in the back is a work of art, and Beethoven's Ninth Symphony is not. Experiences are passed on from one man to another. Abel knew that. And now we know it. But where is the bridge placed? — at the end of the road or only at the end of our vision? Is it all a bridge? — or is there no bridge because there is no gulf? Suppose that a composer writes a piece of music conscious that he is inspired, say, by witnessing an act of great self-

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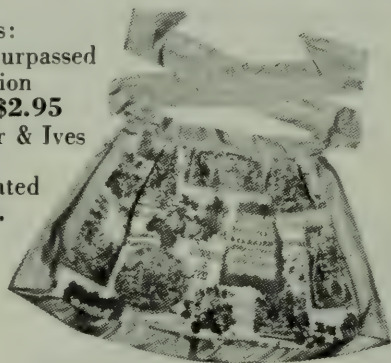
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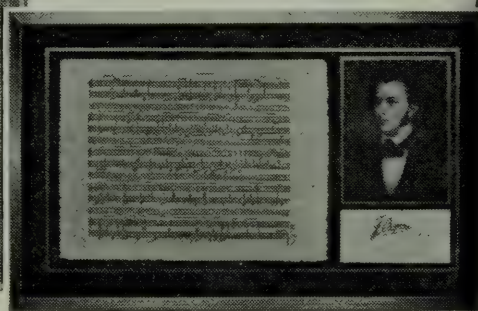
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sacrifice — another piece by the contemplation of a certain trait of nobility he perceives in a friend's character — and another by the sight of a mountain lake under moonlight. The first two, from an inspirational standpoint would naturally seem to come under the subjective and the last under the objective, yet the chances are, there is something of the quality of both in all. There may have been in the first instance physical action so intense or so dramatic in character that the remembrance of it aroused a great deal more objective emotion than the composer was conscious of while writing the music. In the third instance, the music may have been influenced strongly though subconsciously by a vague remembrance of certain thoughts and feelings, perhaps of a deep religious or spiritual nature, which suddenly came to him upon realizing the beauty of the scene and which overpowered the first sensuous pleasure — perhaps some such feeling as of the conviction of immortality, that Thoreau experienced and tells about in *Walden*. "I penetrated to those meadows . . . when the wild river and the woods were bathed in so pure and bright a light as would have waked the dead if they had been slumbering in their graves as some suppose. There needs no stronger proof of immortality." Enthusiasm must permeate it, but what it is that inspires an art-effort is not easily determined much less classified. The word "inspire" is used here in the sense of cause rather than effect. A critic may say that a certain movement is not inspired. But that may be a matter of taste — perhaps the most inspired music sounds the least so — to the critic. A true inspiration may lack a true expression unless it is assumed that if an inspiration is not true enough to produce a true expression — (if there be anyone who can definitely determine what a true expression is) — it is not an inspiration at all.

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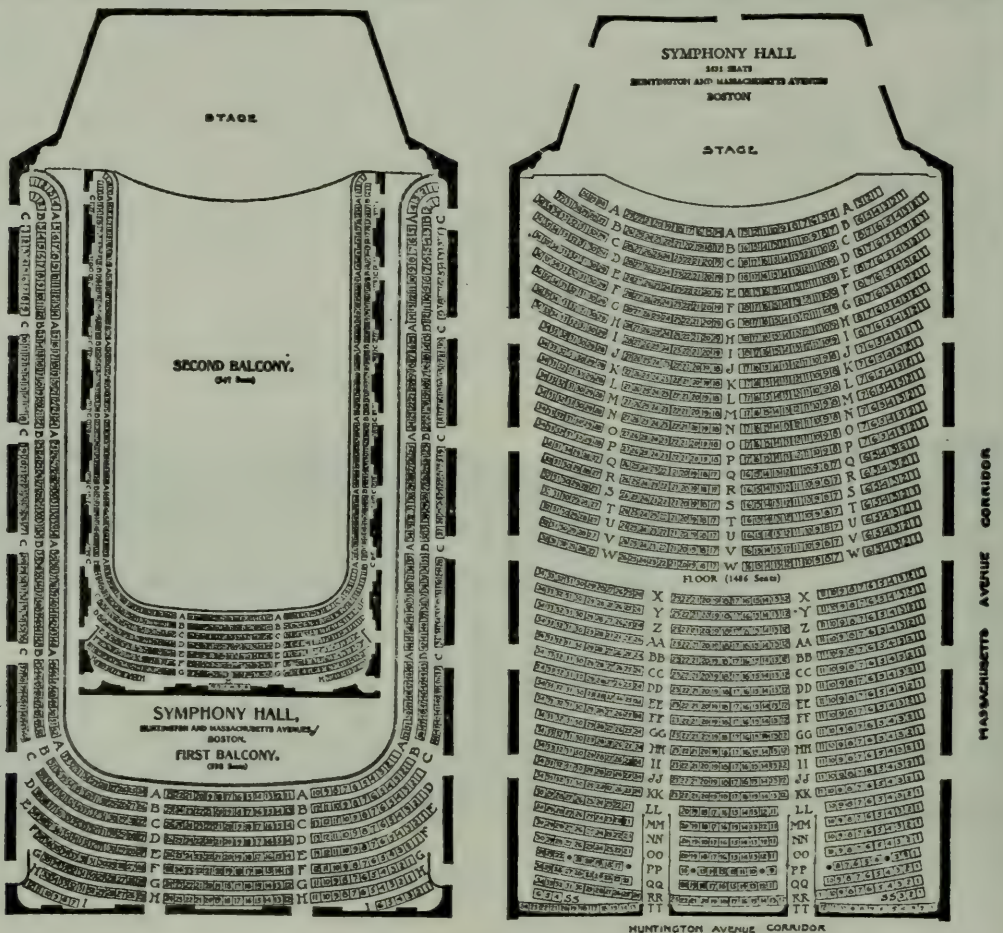
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Again suppose the same composer at another time writes a piece of equal merit to the other three, as estimates go; but holds that he is not conscious of what inspired it — that he had nothing definite in mind — that he was not aware of any mental image or process — that, naturally, the actual work in creating something gave him a satisfying feeling of pleasure perhaps of elation. What will you substitute for the mountain lake, for his friend's character, etc.? Will you substitute anything? If so why? If so what? Or is it enough to let the matter rest on the pleasure mainly physical, of the tones, their color, succession, and relations, formal or informal? Can an inspiration come from a blank mind? Well — he tries to explain and says that he was conscious of some emotional excitement and of a sense of something beautiful, he doesn't know exactly what — a vague feeling of exaltation or perhaps of profound sadness.

What is the source of these instinctive feelings, these vague intuitions and introspective sensations? The more we try to analyze the more vague they become. To pull them apart and classify them as "subjective" or "objective" or as this or as that, means, that they may be well classified and that is about all; it leaves us as far from the origin as ever. What does it all mean? What is behind it all? The



“voice of God,” says the artist, “the voice of the devil,” says the man in the front row. Are we, because we are, human beings, born with the power of innate perception of the beautiful in the abstract so that an inspiration can arise through no external stimuli of sensation or experience — no association with the outward? Or was there present in the above instance, some kind of subconscious, instantaneous, composite image, of all the mountain lakes this man had ever seen blended as kind of overtones with the various traits of nobility of many of his friends embodied in one personality? Do all inspirational images, states, conditions, or whatever they may be truly called, have for a dominant part, if not for a source, some actual experience in life or of the social relation? To think that they do not — always at least — would be a relief; but as we are trying to consider music made and heard by human beings (and not by birds or angels) it seems difficult to suppose that even subconscious images can be separated from some human experience — there must be something behind subconsciousness to produce consciousness, and so on. But whatever the elements and origin of these so-called images are, that they *do* stir deep emotional feelings and encourage their expression is a part of the unknowable we know. They do often arouse something that has not yet passed the border line between subconsciousness and consciousness — an artistic intuition (well named, but) — object and cause unknown! — here is a program! — conscious or subconscious what does it matter? Why try to trace any stream that flows through the garden of consciousness to its source only to be confronted by another problem of tracing this source to its source? Perhaps Emerson in the *Rhodora* answers by not trying to explain

That if eyes were made for seeing  
Then beauty is its own excuse for being:  
Why thou wert there, O, rival of the rose!  
I never thought to ask, I never knew;  
But, in my simple ignorance, suppose  
The self-same Power that brought me there brought you.

Perhaps Sturt answers by substitution: “We cannot explain the origin of an artistic intuition any more than the origin of any other primary function of our nature. But if as I believe civilization is mainly founded on those kinds of unselfish human interests which we call knowledge and morality it is easily intelligible that we should have a parallel interest which we call art closely akin and lending powerful support to the other two. It is intelligible too that moral goodness, intellectual power, high vitality, and strength should be approved by the intuition.” This reduces, or rather brings the problem back to a tangible basis namely: — the translation of an artistic intuition into musical sounds approving and reflecting, or endeavoring to approve and reflect, a “moral goodness,” a “high vitality,” etc., or any other human attribute mental, moral, or spiritual.





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Can music do *more* than this? Can it *do* this? and if so who and what is to determine the degree of its failure or success? The composer, the performer (if there be any), or those who have to listen? One hearing or a century of hearings? — and if it isn't successful or if it doesn't fail what matters it? — the fear of failure need keep none from the attempt for if the composer is sensitive he need but launch forth a countercharge of "being misunderstood" and hide behind it. A theme that the composer sets up as "moral goodness" may sound like "high vitality," to his friend and but like an outburst of "nervous weakness" or only a "stagnant pool" to those not even his enemies. Expression to a great extent is a matter of terms and terms are anyone's. The meaning of "God" may have a billion interpretations if there be that many souls in the world.

There is a moral in the "Nominalist and Realist" that will prove all sums. It runs something like this: No matter how sincere and confidential men are in trying to know or assuming that they do know each other's mood and habits of thought, the net result leaves a feeling that all is left unsaid; for the reason of their incapacity to know each other, though they use the same words. They go on from one explanation to another but things seem to stand about as they did in the beginning "because of that vicious assumption." But we would rather believe that music is beyond any analogy to word language and that the time is coming, but not in our lifetime, when it will develop possibilities unconceivable now — a language, so transcendent, that its heights and depths will be common to all mankind.

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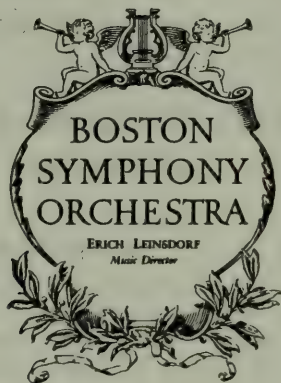




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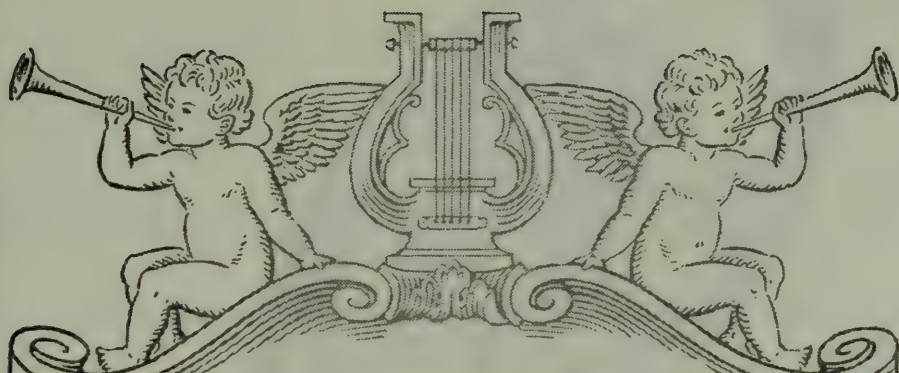
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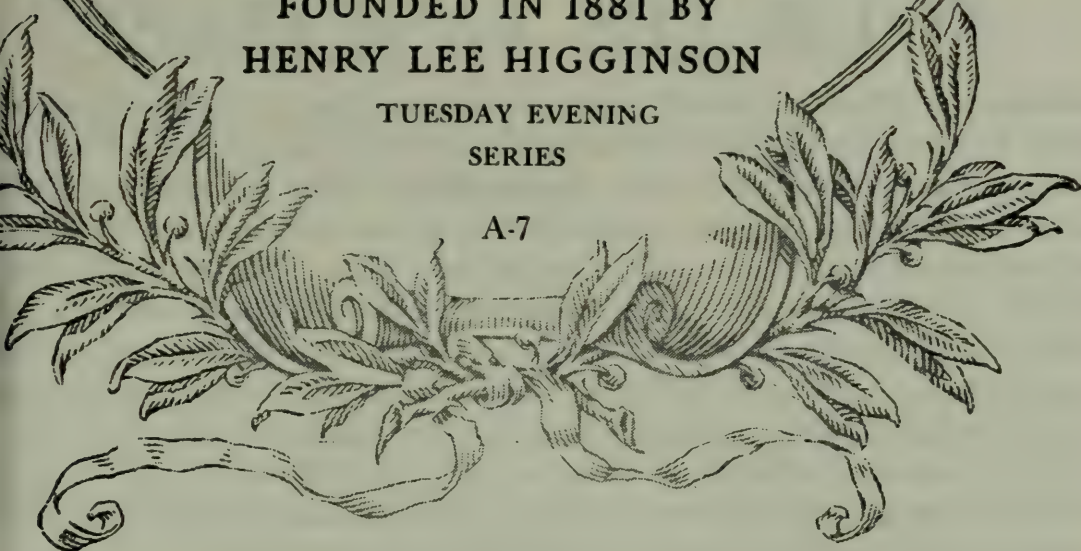


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## GUEST CONDUCTOR

RAFAEL KUBELIK was born in  
1914 in Bychory, Czechoslovakia, near  
Brno. His father was the celebrated  
violinist Jan Kubelik. As a boy he  
studied this instrument with his father,  
and from 1928 to 1934, composition,  
violin, piano and conducting at the  
Brno Music Conservatory. He was appointed  
conductor and musical director of the  
Czech Philharmonic Orchestra in Prague  
in 1936, and retained these positions  
until 1948. From 1939 to 1941 he was  
Music Director of the Opera House  
in Brno.

Mr. Kubelik was Music Director of  
the Chicago Symphony Orchestra from  
1950 to 1953, and Conductor of the Royal  
Opera House, Covent Garden, London,  
from 1955 to 1958. For many years he  
has appeared regularly, not only at the  
chief European Music Festivals, but as  
chief conductor of the Berlin Philhar-  
monic Orchestra, the Vienna Philhar-  
monic, the Amsterdam Concertgebouw,  
the London Royal Philharmonic, the  
London Philharmonia, the Paris Orches-  
tre Nationale, the Israel Philharmonic,  
and other major orchestras. Since 1960  
he has also directed an international  
conductors' course in connection with  
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1961, he conducted the première Schoenberg's "Jacobsleiter" in Vienna with the Cologne "Westdeutsche Rundfunk Orchestra."

Since 1961, Mr. Kubelik has been Music Director of Munich's principal orchestra, the Bavarian Radio Orchestra, and with this orchestra made extensive European tour to Vienna, Zürich, Geneva, Paris, and various German and Dutch cities.

As a composer himself, Mr. Kubelik has written several operas and a variety of instrumental works. In August, 1966 during the International Music Festival at Lucerne he conducted the first performance of his "Requiem," a work for orchestra, chorus and baritone solo dedicated to the memory of his late wife.

During recent seasons Mr. Kubelik has conducted as guest the orchestras of Pittsburgh, Minneapolis and Los Angeles. In the 1965-66 season he was invited to conduct the Philadelphia Orchestra, and this year, in addition to his appearances here, he has conducted in Chicago and Toronto.



#### CHARLES WILSON

The piano soloist in the Martin Concerto at today's concert is Charles Wilson, the newly appointed Assistant Conductor of the Boston Symphony Orchestra. Mr. Wilson has come to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, performing fourteen different operas and operettas, including *Don Giovanni*, *Boris Godunov*, *The Merry Widow* and *Street Scene*. In the fall of 1966 he conducted the New York City Opera Company's production of Menotti's *The Consul* both at Lincoln Center and in the Midwest.

Mr. Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music where he studied organ with Dr. Hugh Giles, and with Carl Bamberger, his only conducting teacher. For two years Mr. Wilson served on the Mannes faculty as Director of the Mannes Chorus, and during the 1961-1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

Mr. Wilson will conduct the opening concert of the Berkshire Music Center Orchestra at Tanglewood this summer and will make his debut as conductor of the Boston Symphony Orchestra early in the 1967-1968 season.



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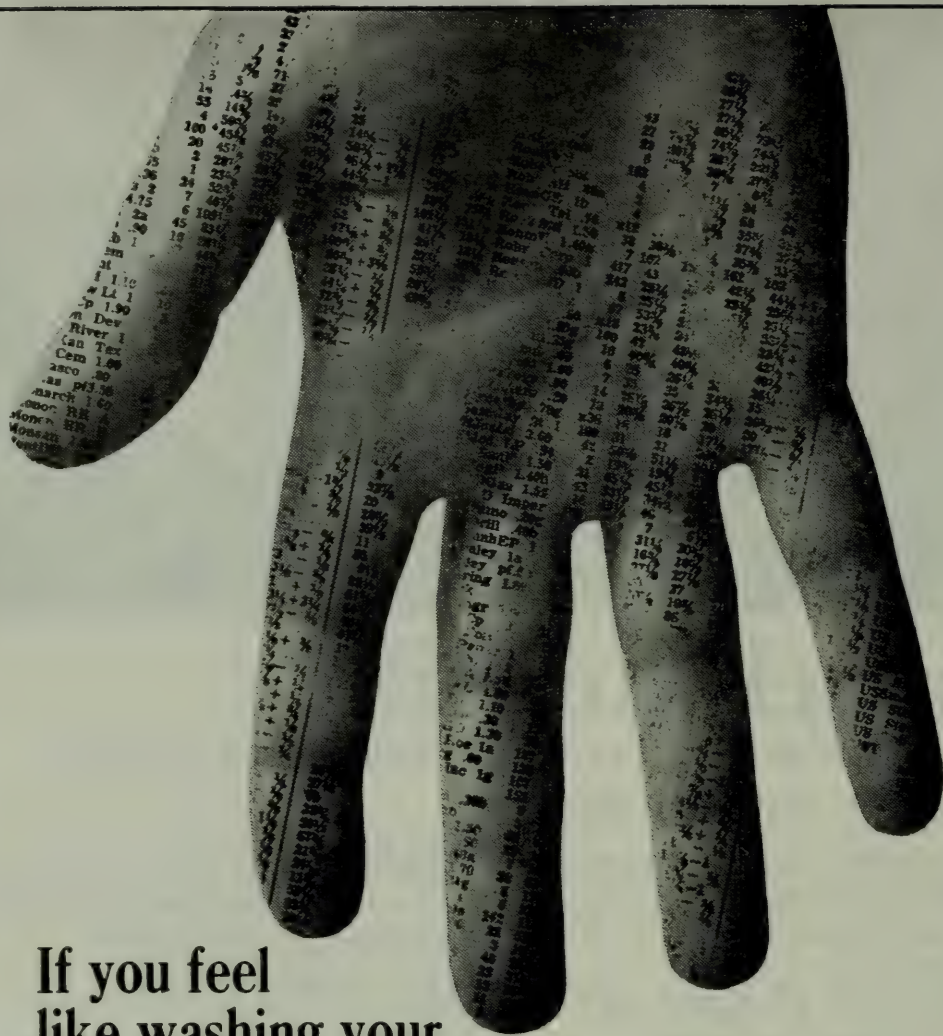
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- I. Largo; Allegro vivace
- II. Adagio
- III. Menuetto: Allegro; Trio
- IV. Finale: Presto

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- III. Allegro non troppo

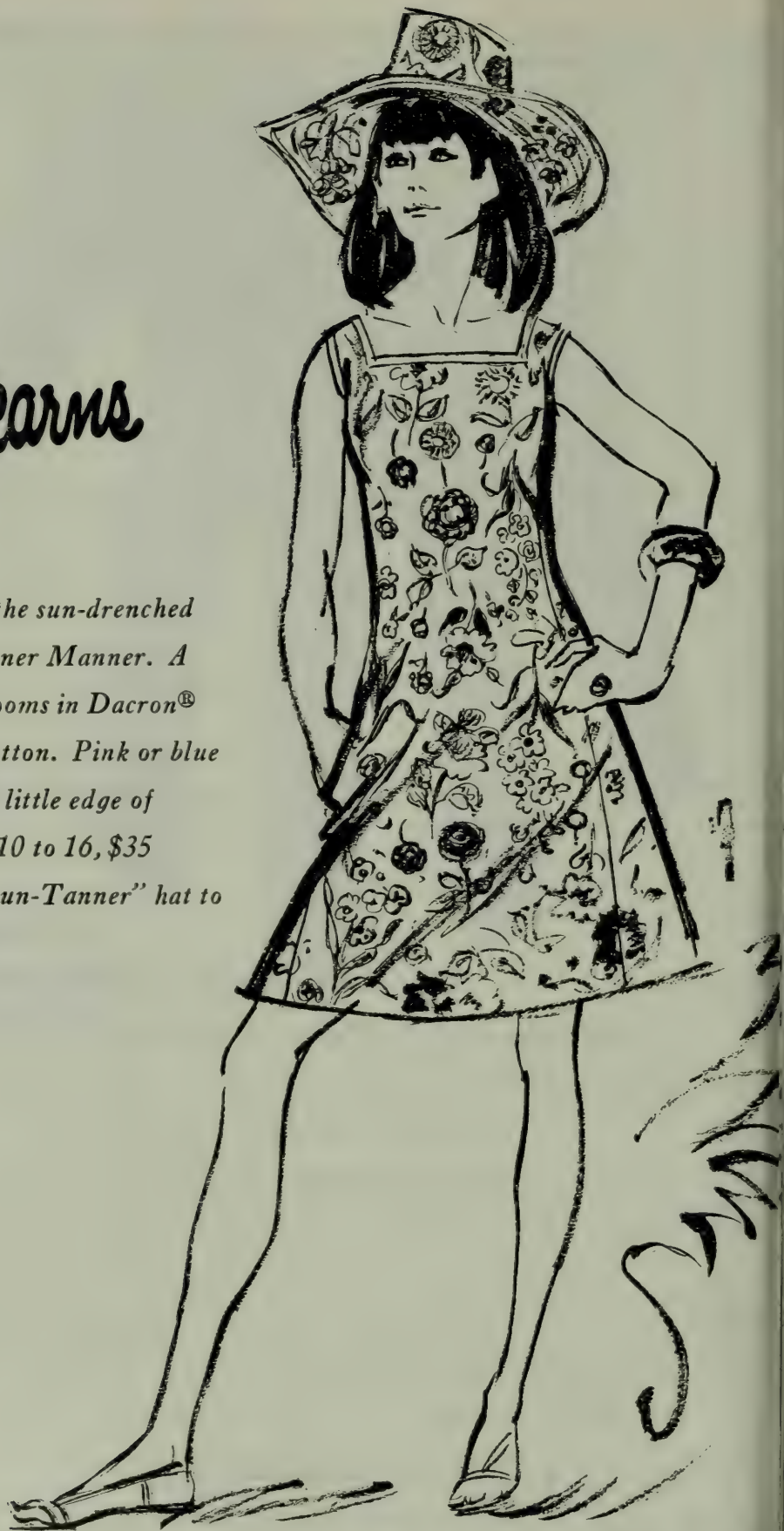
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# SYMPHONY IN B-FLAT MAJOR, No. 102

(No. 9 OF THE LONDON SERIES)

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

---

This was the only symphony on the first program of the Boston Symphony Orchestra, on October 22, 1881. This program was repeated on the Orchestra's Fiftieth Anniversary, October 10, 1930, when Sir George Henschel returned to repeat his original program.

The Symphony is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS Symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The Symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good

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as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the program. When each particular symphony was played it is usually impossible to tell, for the programs simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss."\* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London Symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" Symphonies.

As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d'archet*. A short chord suffices to introduce the tender largo, with its gentle syncopated pulsations. The sprightly allegro vivace takes sudden possession of the movement.

\* It was not until 1817 that the program of the London Philharmonic Society identifies symphonies by number or key.



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Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naïvely to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

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The Adagio is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the Symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croatian composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings.

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*Alfred Krips*

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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A STORY about Beethoven's visit to Eisenstadt in 1807 makes a neat contrast between Haydn, who was then still the honorary *Kapellmeister* to Prince Nikolaus Esterházy, and Beethoven, who was only his guest. Beethoven had been commissioned to compose for this Prince his Mass in C major. After the performance Nikolaus remarked in the hearing of others: "But my dear Beethoven, what is this you have done again?" Beethoven left Eisenstadt in a fury and would have no more traffic with that noble and powerful house.

We can be sure that Haydn's masses, symphonies or operas had to accommodate each Esterházy prince who ordered them as one orders a custom-made suit, and if they did not conform to his personal idea of how a mass, symphony or opera should sound, his *Kapellmeister* would have had a reprimand far more explicit than what Beethoven received.

Joseph Haydn was the only composer among the great ones who settled willingly into the position of *Kapellmeister* and held it for the rest of his life. If there is anything to be said for his choice it is that it put at his disposal an orchestra to try out his music, and that it secured

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him a living. Haydn had no likely alternative. No musician in the eighteenth century could count on that security unless he was really eminent either as an opera composer or as a virtuoso. Haydn was neither. At best, the job was confining, humiliating, laden with chores. It usually went to a mediocrity. Haydn, no mediocrity as a composer, was nevertheless a man of good practical sense. He had the plain and sober judgment to make the most of the privilege of writing and performing music with an assured living to rely upon. The degrading duties, including submission to the *Hausoffizier*, was a price he was ready to pay without too much perturbation of soul. That he was looked upon by his betters at Eisenstadt as a social nobody seems not to have bothered him. He was neither ashamed of his humble origin nor in the least eager to emulate the airs and graces, the cultural snobbery of the gentry about him. As his extraordinary talents became evident, he compelled increasing respect. He was quite aware of his musical superiority and took no nonsense on that subject.

His music alone had to speak for him, find its way across Europe and make him famous while he stayed quietly at home. This did not happen at once. He developed slowly, being deliberate and methodical,

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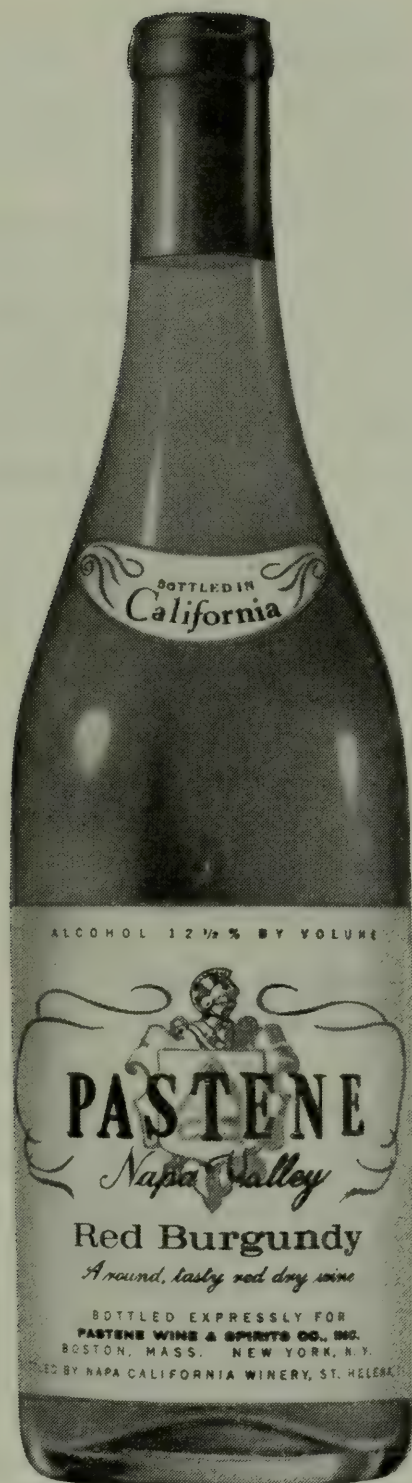
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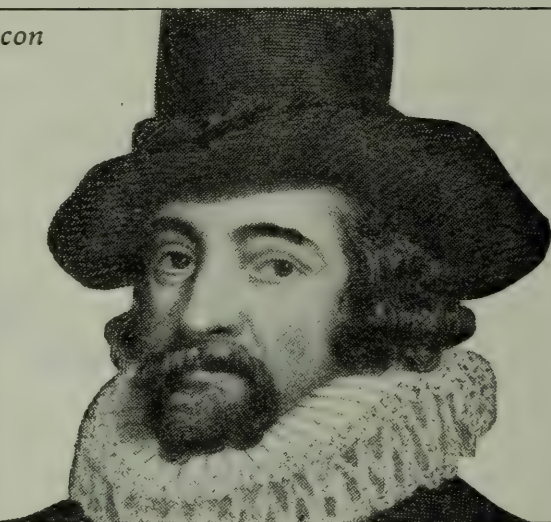


and blossomed late, being an artist of prodigious resource who, until his failing health in old age, never ceased to grow. Only in his last years was it generally realized that he had transformed the symphony and the string quartet from meager and stiff beginnings into the richest of instrumental forms.

Meanwhile, the punctilious and respectable *Kapellmeister* remained the very opposite of the freely adventurous composer. If instead of peacefully accepting the slights of his daily life he had had more of the reckless independence, the intransigence usually expected of an artist of inward power and outward frustration, he might have made an earlier departure from his bondage at Eisenstadt and the palace of Esterháza, with its grandeur planted in the middle of a Hungarian wilderness, insulated from the world of music.

*Francis Bacon*

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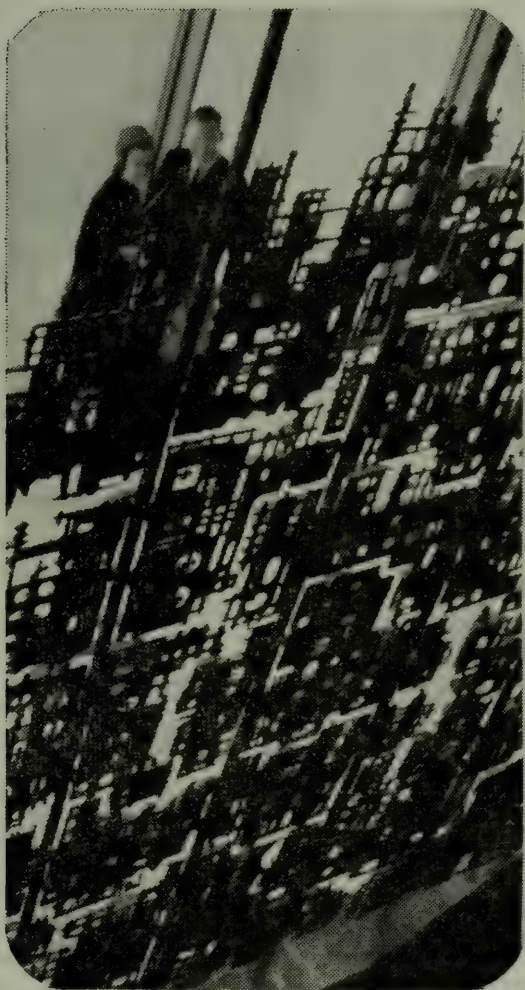
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If Haydn had had anything like Beethoven's temperament, he might have tried his fortunes in Vienna, as Beethoven did, taken part in its musical life, cultivated without undue commitment the patrons who abounded there, subsisted otherwise on pupils' fees and at length found publishers. It was a precarious way to live in Haydn's time. Mozart paid for his independence in Vienna with penniless neglect. Only the most successful opera composers, those more immediately successful than Mozart, could make a living, and then only when the Imperial Court favored them. Others with reputation and talent, like Wanhall or Dittersdorf in his later years, all but starved.

It was on the whole Haydn's good fortune, as he put it, to encounter the Prince who was both the head of the wealthiest feudal house in Hungary and an ardent promoter and professed lover of music. If he had been indifferent to music, Haydn might have found himself a mere functionary, a small cog in an over-sized, mechanically run establishment devoted mainly to ostentation. The great estate in Eisenstadt was a walled town in itself. It was an hereditary private monarchy attached to the Austrian crown, supported by an extensive peasantry. Its castle, its parks, its hunting preserves were maintained by an enormous personnel, including an army of hussars with which Prince Paul Anton



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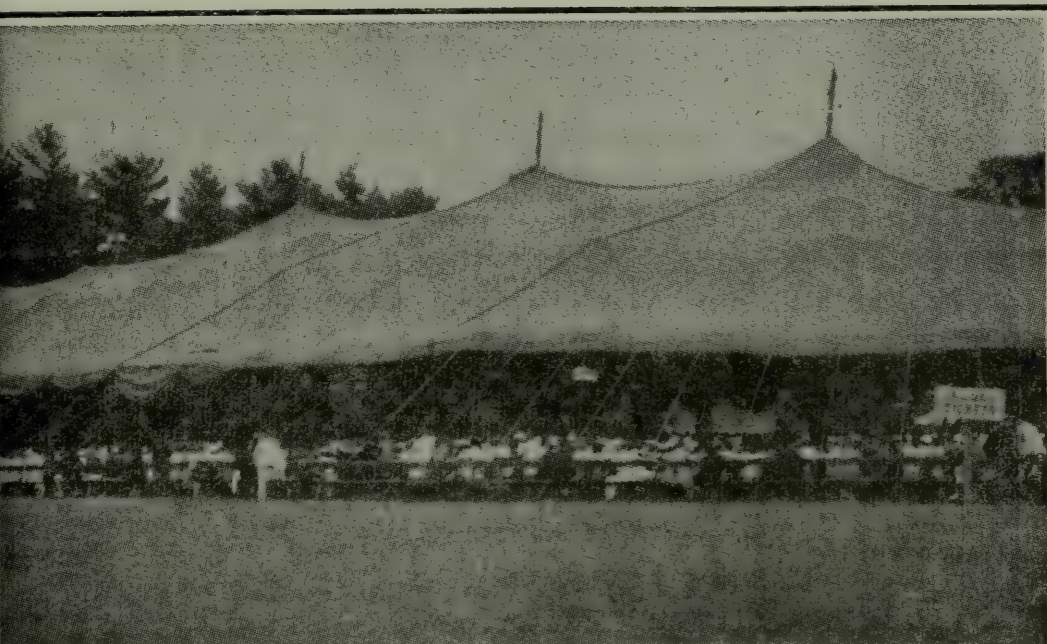
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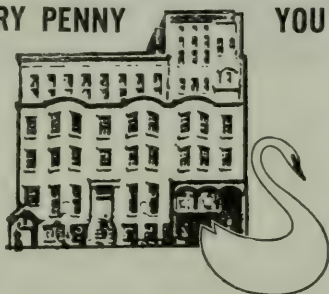
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had supplied the Empress Maria Teresa in her recent wars. To Haydn this hierarchy was simply a part of the world to be taken as found. No revolutionary rumbles were apparent. This particular fairyland of artificial display and overweening grandeur was destined to go the way of all worldly pomp, but by stages. The palace at Eisenstadt and the greater structures of Esterháza, the latter built by Anton's brother Nikolaus upon a filled-in swampland with the intent to outwit nature itself, have been in ruins these many years. Haydn was a small item in what was an absolute autonomy subject not even to the throne of Austria unless things should go far out of line, a world of rigid rank, from its glorious ruler downward step by step to Haydn's personal valet or the least stable boy.

Prince Paul Anton Esterházy had reigned since 1734, but the occupations of warfare had prevented him until 1759 from taking residence at Eisenstadt and turning his attention and coffers to the setting up of a proper *Kapelle*. The castle at Eisenstadt was a baroque structure with two hundred guestrooms and great reception halls. The surrounding park was laid out in avenues of trees, lakes, fountains, cleverly con-

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trived retreats. Music had long been a family tradition. The Prince was a violinist and cellist, a collector of scores, and whatever his ability as an amateur string player, it is a credit to his judgment that he sought out for the control of his musical forces a young and unknown man of Haydn's qualities and promise rather than an older one of established reputation.

The contract drawn up by his Secretary Johann Stiffel and duly signed by Haydn in May, 1761, is one of those documents where the second party has no protection beyond his fee. Even his right to terminate his employment was subject to the master's gracious permission. Haydn was first engaged as *Vice-Kapellmeister*, since there was an aged retainer, Gregorius Werner, who nominally held the post, but was thenceforth relieved of all but his choir duties. The orchestra was to be entirely Haydn's.

"The said Joseph Haydn," ran the all-possessive contract, "shall be considered and treated as a member of the household. Therefore his Serene Highness is graciously pleased to have confidence that he will conduct himself as becomes an honorable official of a princely house. He must be temperate, not overbearing toward his musicians, but mild and lenient, straightforward and equable. It must be especially noted that when the orchestra is summoned to perform before company, the *Vice-Kapellmeister* and all the musicians shall appear in uniform, and

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the said Joseph Haydn shall take care that he and all the members of the orchestra follow these instructions and appear in white stockings, white linen and powdered wig, either tied or cued."

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Haydn conscientiously lived up to this burdensome list of duties — except the last named. As bids for his scores came from many parts,



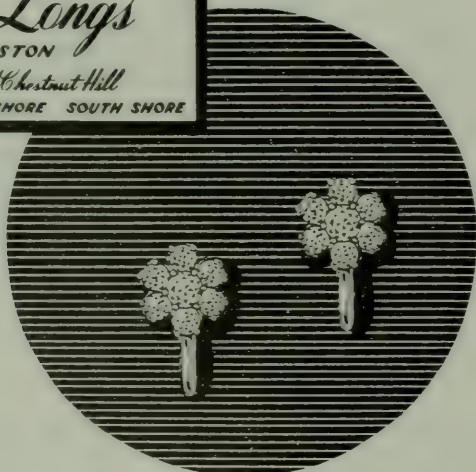
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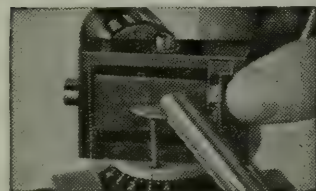
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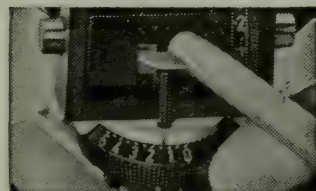
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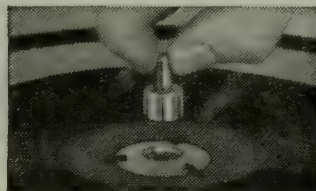
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the benevolent tyrant would have had no alternative but either to relax his absolute possession of the creative Haydn or lose him altogether.

The duties imposed upon Haydn would have clipped the wings of another composer. The performing forces at his command were tenuous, even when he reinforced them from outside — a small choir, with solo voices, a basic orchestra of seven string players, a flute and pairs of oboes, horns and bassoons. He could not disregard the conservative taste of his master and his master's guests. This did not prevent him from taking advantage of the occasional inattention of the Prince, making the most of those weeks when the Prince had gone off to Vienna and left orders for his *Kapelle* to perform in his absence — as a matter of disciplinary policy. G. A. Griesinger, Haydn's first-hand biographer, reports him as saying: "I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, to alter; make additions or omissions, and be as bold as I pleased. I was cut off from the world; there was no one to confuse or torment me, and I was forced to become original." It was like Haydn cheerfully to make the most of a doubtful situation.

So far as we can know, Haydn accepted the heavy impositions of his contract without formal protest. If he was sometimes irked by his menial tasks, he shows no sign of having been rebellious, even in his heart. A prince was a prince; a musician was a servant. Haydn was

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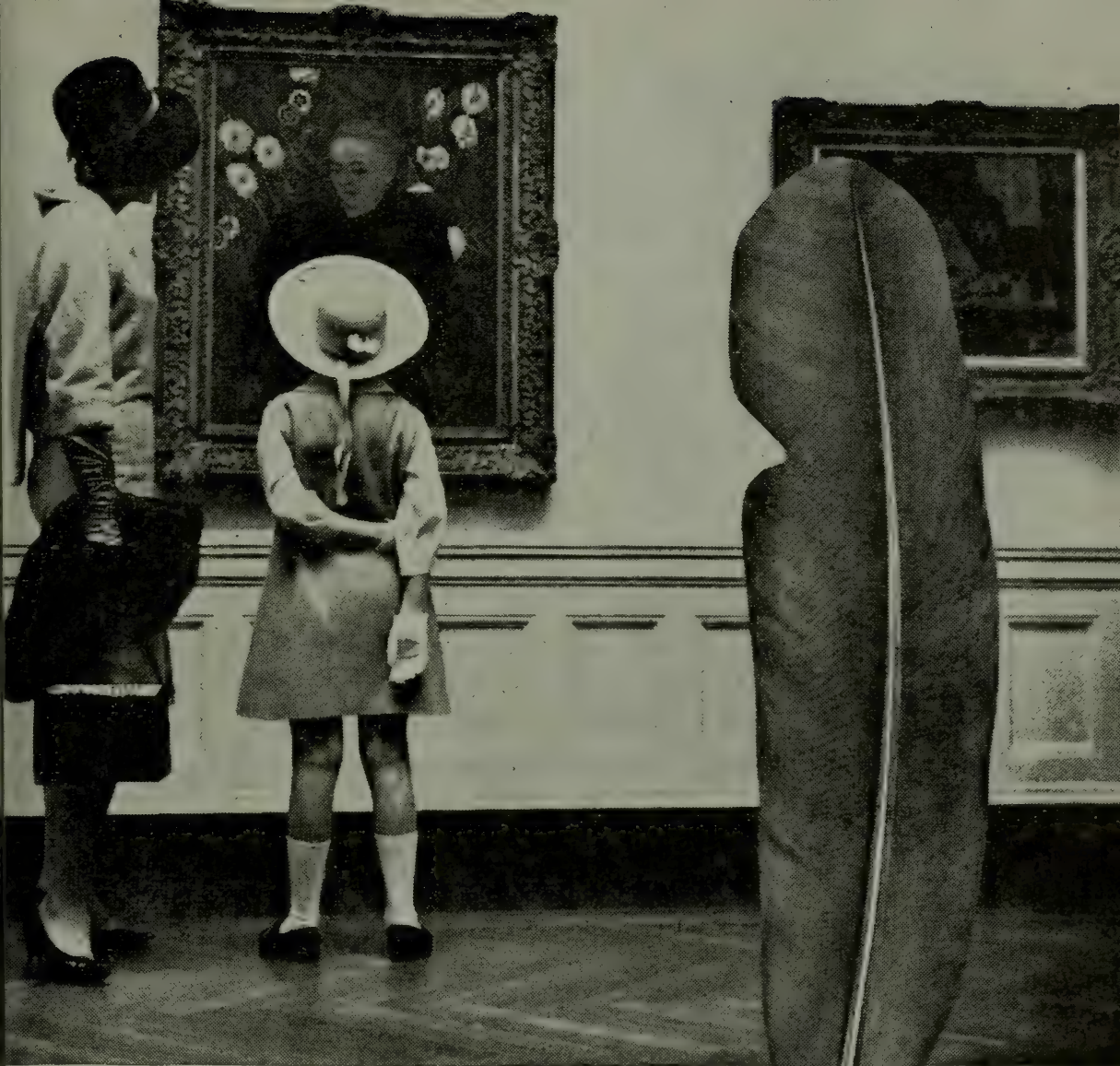
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neither ashamed of being the son of a wheelwright, nor ambitious to have any place in society other than what as an outstanding musician he had the right to expect, which was little enough since a musician had no social standing whatever. Haydn was later gratified by the personal attentions of monarchs abroad — English dukes, the Prince of Wales, an Italian ambassador, but he was never puffed up by attentions — he never lost his simple tastes and speech, was never pretentious. He was actually proud of his job. Even the uniform of bright color loaded with gold braid was to him delightful regalia rather than a badge of servitude. Griesinger has quoted him as saying: "I have had intercourse with emperors, kings, and many a great personage, and have been told by them quite a number of flattering things. For all that, I do not care to be on intimate terms with such persons and prefer to keep to people of my own station." This at least was a safe and comfortable working philosophy.

Prince Paul Anton lived no more than a year as Haydn's master and died in 1762. Thereupon Prince Nikolaus became the successor and consequently Haydn's master for twenty-eight years. Nikolaus had dreams of grandeur far beyond those of his brother Anton. He became known as Nikolaus "The Lover of Pomp" ("*Der Prachtliebende*"), or as the phrase is usually translated, "The Magnificent." He lived up to the name not only by a coat covered with diamonds but by an insatiable passion for surrounding himself with marvels of structural and artistic

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splendor. Having visited Paris, he conceived the idea of building a match for Versailles in the most unlikely of spots. He had an immense marsh-land in an inaccessible part of Hungary filled in and planted, and upon it erected another castle, "Esterháza" (or "Estoras"), which would outdo in every respect the fabulous pretention of Eisenstadt. Esterháza was intended for summer use, but its creator never left it for long. Its reception halls, picture gallery, library, were overwhelming. Before it was a huge expanse of lawns and driveways. It was laid out in parks which to the visitor's eye seemed limitless. The insatiable Prince, who had apparently no bottom to his treasury, built a stately separate opera house to replace the stage incorporated in the Eisenstadt palace, and a richly decorated marionette theatre.

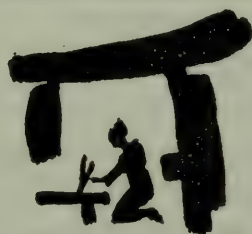
This meant that Haydn had to produce scores with the alacrity of a machine. He had to keep both the opera house and the marionette theatre supplied with operas serious and comic and attend to their production. Two operas a week, two concerts and a mass on Sundays were required as normal procedure. This would account for the eighty symphonies he wrote for this master, the forty-three quartets, and innumerable works in various chamber combinations. He gave individual instruction to his players and singers, and took pupils from the outside. These heavy demands do not seem to have slowed his facile pen or his ready invention.

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From the point of view of his employer, Haydn was an ideal *kapellmeister*. He won the esteem and affection of his musicians by his peaceable ways, his fairness in personal cases, and above all by a musicianship nothing less than inspiring. It was by them that he was first called "Papa Haydn." The Prince was gratified at the efficiency of the *Kapelle* under its able administrator; he must have been agreeably surprised as the music so dutifully composed and produced was lively and engaging beyond all expectations.

The "Farewell" Symphony of 1772 is an example of the tactful approach. The musicians were unhappy at the prolonged Esterházy seasons because, being housed in bachelor quarters for reasons of economy, they were impatient to join their wives and families in Vienna. Haydn composed and performed a symphony in a minor tonality. It ended in an adagio, through which the musicians blew out their candles and departed one by one until none were left but the first desk of violins — presumably Tomasini, the concertmaster, and Haydn himself. The hint is said to have worked, not with the importation of the wives, which might have been preferred, but with the release of the husbands. If the point was labored — Haydn's sense of humor was more homely than subtle — the music was not. The finale is one of his most delicately beautiful of scores. A genuine mutual respect developed between the composer and his lord, despite the immeasurable distance between their stations. The etiquette which required written communications put starch into their relation — on the one

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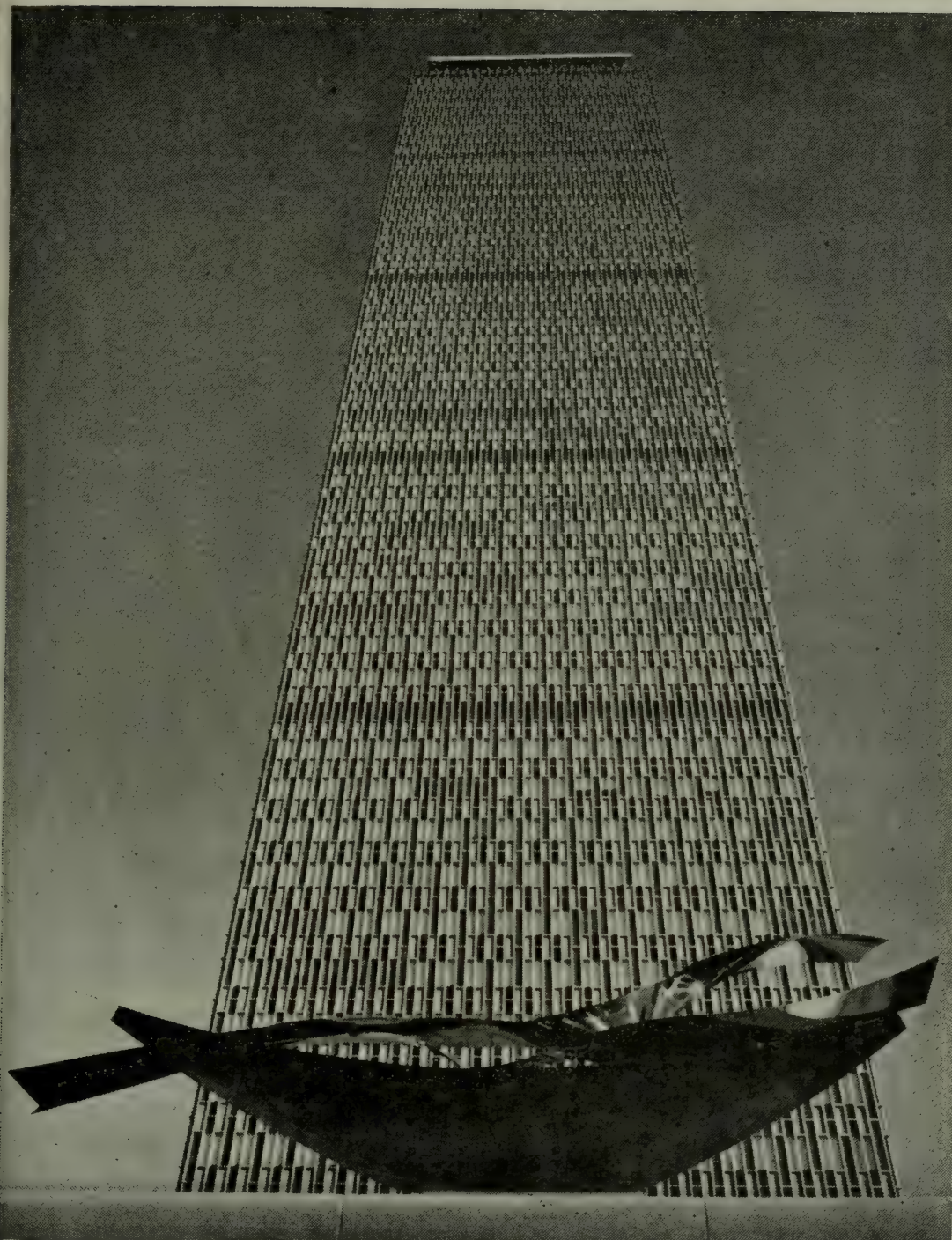
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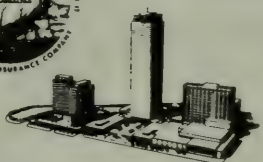


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hand couched in terms of self-abasement, on the other the cold and aloof disdain of the third person: the regal "we" and the insignificant "he." Even through this a friendliness developed. When Haydn returned from London proud of his doctor's degree from Oxford, he insisted upon being addressed as a responsible human being.

When Haydn was given an audience to take his orders for the next concert, decorum would have been maintained. Only when he was summoned to the Prince's private apartments for the playing of chamber music could there have been any freedom of converse. The Prince affected the baryton, an obsolete instrument related to the viola da gamba, and a point of princely pride since with its six gut strings and the sympathetic steel strings it was difficult to maneuver. When musicians have to read a new sonata or trio from the manuscript, the barriers of rank must sometimes be set aside. The efforts to overcome the problems of baryton techniques became a bond of endeavor. Haydn engaged Anton Kraft, an excellent cellist, and also a barytonist, in these practice meetings. Kraft no doubt gave Nikolaus some valuable points. Haydn himself once learned to play the instrument to surprise his master. It was a tactless step and was at once frowned upon. A Prince liked to be encouraged and flattered, not to be outdistanced by his Kapellmeister. Haydn's job was to furnish plenty of music for that instrument, not to perform it. A reprimand was delivered to him in 1765, reproaching him for administrative neglect and concluding: "*Capel Meister* Haydn is urgently enjoined to apply himself to composition more diligently than heretofore [!], and especially to write such pieces as can be played on the gamba [baryton], of which pieces we have seen very few up to now [125 are listed]; and to enable us to judge his diligence,



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he shall at all times send us the first copy, cleanly and carefully written, of each and every new composition." Obviously the Prince was making sure that he would have each new piece to struggle through in private before exposing himself to his musicians.

It was not until 1791, when Haydn was fifty-eight and widely famed, that he crossed Austrian borders for the first time and made his way abroad. The event was an astonishing release of his potential abilities. Haydn was undoubtedly retarded by the first twenty-three years in what Michel Brenet has called his "gilded cage" with its æsthetic isolation and its limitation of scope. The first symphonies he wrote for foreign consumption show this — the set of six for the *Concerts de la Loge Olympique* in Paris, in 1784. They mark the first full burgeoning of his powers as he readily and eagerly meets the opportunities of a large orchestra and a wider public. The symphonies for London, which follow, release a still freer spirit. This is not to say that the symphonies he had composed until 1784, numbering eighty-one, are by any means negligible. The bird in the gilded cage was never quite subdued into princely orthodoxy. His "Storm and Stress" period is exemplified by symphonies of 1771 and 1772, works in a prevailing minor, violently impassioned in mood. Haydn, for all his deference to authority, was a vital composer. He developed gradually but consistently, with the advantage of many years to reach his heights. If he was momentarily retarded by interference from above, he was not dismayed. Composers of lively resource will circumvent directives from above by simply continuing as their imagination prompts, nor can their disobedience be proved by the book.

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Haydn was not the sort to range around Europe and build a reputation. He was inclined simply to go about his everyday affairs. He was not made to dazzle, to cut a figure as a leader, and had none of the makings of a virtuoso performer. His business was to write music, see to its proper performance, whether at the piano or at the first desk of violins where he sometimes sat to have a closer control. It was enough that he was a dependable and thorough musician with full competence that showed itself in the result.

On September 20, 1790, Nikolaus died and was succeeded by Paul Anton, who became Haydn's third prince of Esterházy. This second Anton was not interested in music; he kept only a wind band for ceremonial purposes. Haydn he retained as a famous name, an ornament to his court, adding to the pension of 1000 gulden Nikolaus had left four hundred more, whereby Haydn was in the agreeable position of having a basic living and at the same time freedom to go when and where he pleased.

The travelling long denied him thus became a possibility with the accession of the second Anton. He would have been tempted to accept a position in Vienna, where he had been long admired. The *Wiener Diarium* had praised him as early as 1776 as "our national idol." The

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Empress Maria Teresa, visiting Eisenstadt, had been much impressed, but her son Joseph II took a disparaging attitude. Evidently Haydn had enemies, grudging musicians among the king's sycophants. Haydn had been approached from Naples, from Paris, but the English promoter of music, Johann Peter Salomon, was quick enough to put in his bid at the ripe moment. Hearing while in Cologne of the death of Prince Nikolaus, he took the next coach for Vienna and made Haydn an offer for a series of concerts which was too handsome to refuse. Before the year had ended he was on his way to London.

Aside from the enterprise of Salomon, who tried to obtain Mozart as well as Haydn, it was no accident that Haydn was drawn to London for visits in 1791 and 1794. London was a *kapellmeister's* promised land where he could compose as he wished, enjoy better performances, a wider hearing, more money; in short, become his own master. It had drawn Handel from his own "gilded cage" as *Kapellmeister* in Hanover and given him all of these privileges for the rest of his days.

He was never wholly at home in the British Isles. He enjoyed his visits as a tourist in a foreign land who marvels at the strange inhabitants of the largest city in the world, glows with gratitude at his friendly reception, but still looks forward to the home-coming. Eisenstadt was not home. He dwelt there in the summer seasons until 1805, having a certain obligation as technical *Kapellmeister*; he was treated at last with the respect due to a famous, venerable and responsible human being, and was properly honored. But home for him was Vienna, and in Vienna he lived and died, after presenting that city at last with two great oratorios — a free artist in a new and full sense.

J. N. B.





DOUBLE CONCERTO FOR TWO STRING  
ORCHESTRAS, PIANO AND TIMPANI

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890;  
died in Liestal, Switzerland, August 28, 1959

BOHUSLAV MARTINU was born in 1890 in the little Bohemian town of Policka. At an early age he started studying the violin, and already at the age of ten, music had become so much a part of his life that he was already technically proficient on that instrument and had written a string quartet.

At the age of sixteen he was sent to the Prague Conservatory. Here he was unhappy and unable to abide the rigid disciplines imposed there. In 1913 he joined the Czech Philharmonic as a second violinist, at which post he remained until 1923. Following another period of study under the supervision of Joseph Suk, which proved fruitless, he went to Paris where, intending to stay three months, he lengthened his visit into nearly seventeen years. In Paris he was a student of Albert Roussel, and became acquainted with several conductors who greatly helped him by introducing his works at their concerts — among them were Serge Koussevitzky and Charles Munch.

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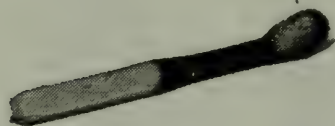
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In the summer of 1938, the Martinus accepted an invitation to Switzerland, where work on the *Double Concerto for Two String Orchestras, Piano and Timpani* was begun. The composer speaks of working in the beauty and seclusion of the Alps while Europe and particularly his native Czechoslovakia were on the verge of the "great tragedy that was relentlessly approaching." He mentions listening to the news reports every day, hoping for some word of encouragement. "Now in the lonely countryside," he wrote, "echoed the sound of my piano, filled with sorrow and pain but also with hope." The work was completed the following year and premièred by the Basel Chamber Orchestra under Paul Sacher, to whom it is dedicated, in 1940. In notes for this initial presentation, Martinu said that the Concerto was "written under terrible circumstances, but the emotions it voices are those of revolt, courage and unshakable faith, expressed by sharp dramatic shocks, a current of tones that never ceases and by a melody that passionately proclaims the right to freedom."

In later years, Martinu considered the *Double Concerto* to be his most important creation. "It is a difficult work," he observed, "dissonant, but in my opinion the dissonances sound normal, as a result of the logic of the counterpoint and development. . . ."

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The *Largo* opens with a full-ensemble chordal introduction, after which the two string orchestras treat three ascending chromatic notes as a canon with full harmony. The resultant dissonant clashes heighten the movement's pervading atmosphere of sombre tension. The brooding theme is then heard in the basses alone. The piano comments on it in a cadenza. This dialogue process is repeated — first the orchestra, then another piano cadenza. After much manipulation of this theme, we hear the chordal largo again. The movement, which has an improvisational, fantasy character, subsides peacefully.

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The finale, *Allegro*, throws us back into the headlong fury of the first movement. It opens with irregular rhythms against a background of tremolos and trills. These alternate throughout the section with a persistent eighth-note rhythm in the strings, appearing at times as chords, elsewhere as octaves in the piano. Toward the end of this fast portion, one hears references to the theme of the preceding movement. The toccata motion relaxes and the music broadens to its conclusion in largo chords again reminiscent of the second movement.



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# SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born in Liège, Belgium, December 10, 1822; died in Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The Symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-piston, 3 trombones and tuba, timpani, harp and strings.

“ONE autumn evening in 1888,” wrote Guy Ropartz, devout disciple of Franck, “I went to pay the master a visit at the beginning of vacation time. ‘Have you been working?’ I inquired. ‘Yes,’ was Franck’s reply, ‘and I think that you will be pleased with the result.’ He had just completed the Symphony in D minor, and he kindly played it through to me on the piano.\* I shall never forget the impression made upon me by that first hearing.”

The first performance, at the Paris *Conservatoire*, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck’s colleagues spitefully critical, has been described with gusto by d’Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck’s devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck’s fellow professors at the *Conservatoire*, and moved to winged words in behalf of their lovable “*maître*,” who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those

\* D’Indy lists the Symphony as having been begun in 1886.

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blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist\* and teacher at the *Conservatoire*, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of "*La Rédemption*" or "*Les Éolides*") which time has proved to be of any great importance. "*Les Béatitudes*," which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "*Psyché*," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's

\* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire*, lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

. . .

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the

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day saved for his composition. "The first years of his marriage were 'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful Symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical

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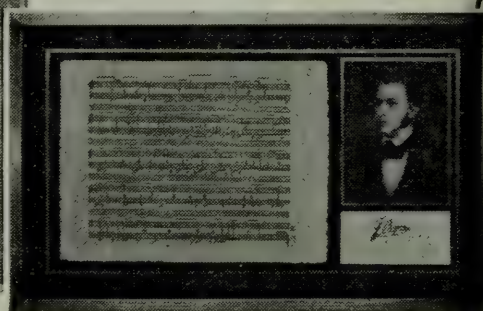
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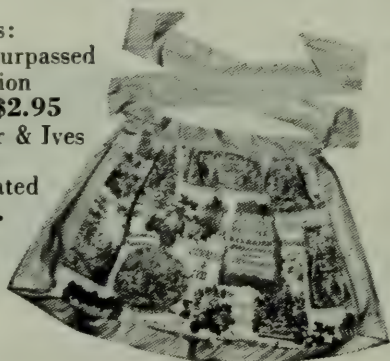


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mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.'"

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

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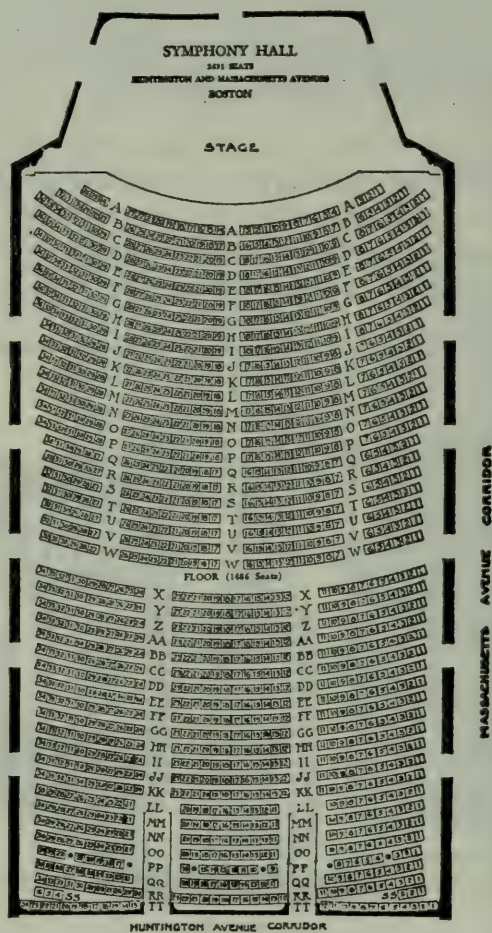
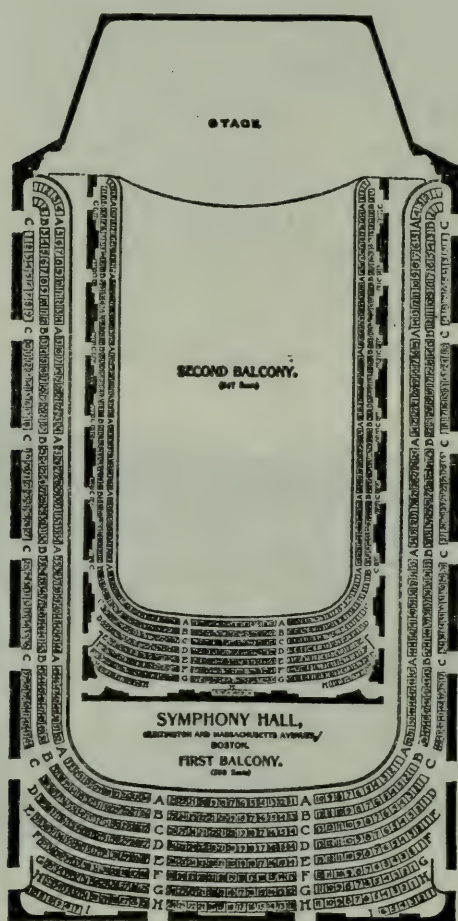
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D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this Symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

All who knew him described Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections,



an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver*, January 30, 1887. The first part, conducted by Padeloup, consisted of "*Le Chasseur Maudit*," the "*Variations Symphoniques*" (with M. Louis Dièmer), and the second part of "*Ruth*." Franck then conducted excerpts from his opera, "*Hulda*," and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Padeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the '*Variations Symphoniques*,' which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!'"







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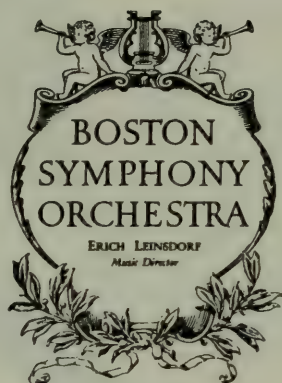
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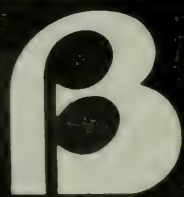
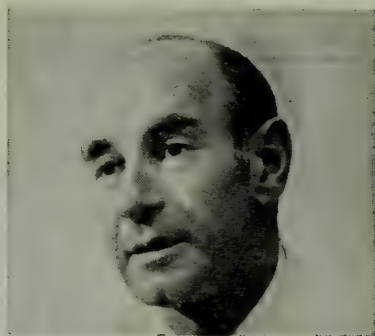
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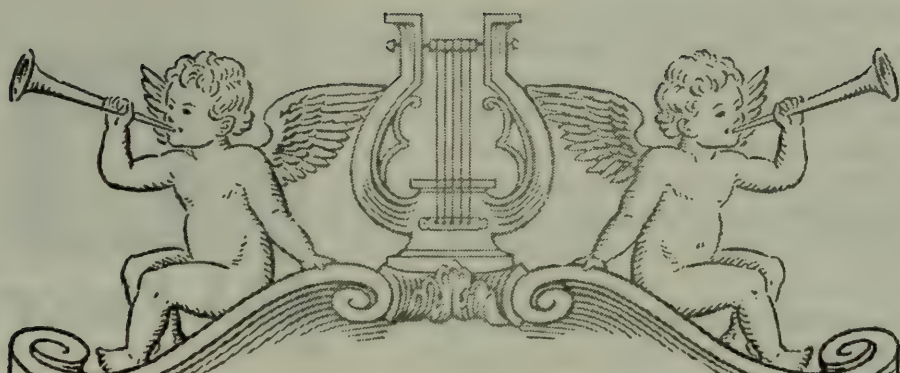
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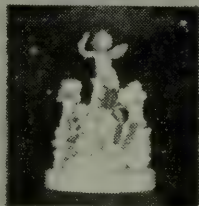
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## GUEST CONDUCTOR

**RAFAEL KUBELIK** was born in 1914 in Bychory, Czechoslovakia, near Prague. His father was the celebrated violinist Jan Kubelik. As a boy he studied this instrument with his father, and from 1928 to 1934, composition, violin, piano and conducting at the Prague Conservatory. He was appointed conductor and musical director of the Czech Philharmonic Orchestra in Prague in 1936, and retained these positions until 1948. From 1939 to 1941 he was also Music Director of the Opera House in Brno.

Mr. Kubelik was Music Director of the Chicago Symphony Orchestra from 1950 to 1953, and Conductor of the Royal Opera House, Covent Garden, London, from 1955 to 1958. For many years he has appeared regularly, not only at the chief European Music Festivals, but as guest conductor of the Berlin Philharmonic Orchestra, the Vienna Philharmonic, the Amsterdam Concertgebouw, the London Royal Philharmonic, the London Philharmonia, the Paris Orchestre National, the Israel Philharmonic, and other major orchestras. Since 1960 he has also directed an international conductors' course in connection with

the Lucerne Music Festival. In June, 1961, he conducted the première of Schoenberg's "Jacobsleiter" in Vienna, with the Cologne "Westdeutsche Rundfunk Orchestra."

Since 1961, Mr. Kubelik has been Music Director of Munich's principal orchestra, the Bavarian Radio Orchestra, and with this orchestra made an extensive European tour to Vienna, Zürich, Geneva, Paris, and various German and Dutch cities.

As a composer himself, Mr. Kubelik has written several operas and a variety of instrumental works. In August, 1962, during the International Music Festival at Lucerne he conducted the first performance of his "Requiem," a work for orchestra, chorus and baritone solo, dedicated to the memory of his late wife.

During recent seasons Mr. Kubelik has conducted as guest the orchestras of Pittsburgh, Minneapolis and Los Angeles. In the 1965-66 season he was invited to conduct the Philadelphia Orchestra, and this year, in addition to his appearances here, he has conducted in Chicago and Toronto.

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# SYMPHONY IN B-FLAT MAJOR, No. 102

(No. 9 OF THE LONDON SERIES)

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

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This was the only symphony on the first program of the Boston Symphony Orchestra, on October 22, 1881. This program was repeated on the Orchestra's Fiftieth Anniversary, October 10, 1930, when Sir George Henschel returned to repeat his original program.

The Symphony is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS Symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The Symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the program. When each particular symphony was played it is usually impossible to tell, for the programs simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss."\* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London Symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" Symphonies.

As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d'archet*. A short chord suffices to introduce the tender largo, with its gentle syncopated pulsations. The sprightly allegro vivace takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104)

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\* It was not until 1817 that the program of the London Philharmonic Society identified symphonies by number or key.

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and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naïvely to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The Adagio is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the Symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings.

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# DOUBLE CONCERTO FOR TWO STRING ORCHESTRAS, PIANO AND TIMPANI

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890;  
died in Liestal, Switzerland, August 28, 1959

**B**OHUSLAV MARTINU was born in 1890 in the little Bohemian town of Policka. At an early age he started studying the violin, and already at the age of ten, music had become so much a part of his life that he was already technically proficient on that instrument and had written a string quartet.

At the age of sixteen he was sent to the Prague Conservatory. Here he was unhappy and unable to abide the rigid disciplines imposed there. In 1913 he joined the Czech Philharmonic as a second violinist, at which post he remained until 1923. Following another period of study under the supervision of Joseph Suk, which proved fruitless, he went to Paris where, intending to stay three months, he lengthened his visit into nearly seventeen years. In Paris he was a student of Albert Roussel, and became acquainted with several conductors who greatly helped him by introducing his works at their concerts — among them were Serge Koussevitzky and Charles Munch.

In the summer of 1938, the Martinus accepted an invitation to Switzerland, where work on the *Double Concerto for Two String Orchestras, Piano and Timpani* was begun. The composer speaks of working in the beauty and seclusion of the Alps while Europe and particularly his native Czechoslovakia were on the verge of the "great tragedy that was relentlessly approaching." He mentions listening to the news reports every day, hoping for some word of encouragement. "Now in the lonely countryside," he wrote, "echoed the sound of my piano, filled with sorrow and pain but also with hope." The work was completed the following year and premièred by the Basel Chamber

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Orchestra under Paul Sacher, to whom it is dedicated, in 1940. In notes for this initial presentation, Martinu said that the Concerto was "written under terrible circumstances, but the emotions it voices are those of revolt, courage and unshakable faith, expressed by sharp dramatic shocks, a current of tones that never ceases and by a melody that passionately proclaims the right to freedom."

In later years, Martinu considered the *Double Concerto* to be his most important creation. "It is a difficult work," he observed, "dissonant, but in my opinion the dissonances sound normal, as a result of the logic of the counterpoint and development. . . ."

The style of the *Poco allegro* has much in common with Janáček's technique of building a large mosaic on a foundation of fragmentary, repetitive germinal motifs. However, Martinu sets his material in more conventional forms. The main thematic ideas are announced immediately — one a syncopated D minor triad pattern, the other a fast folk-like scale motif. The two ideas are then intermingled, with the piano contributing its percussive sounds. A contrasting section, which consists of the first idea transformed into a legato melody and treated contrapuntally, enters. The ensuing *poco vivo* is marked by staccato and pizzicato passages of a driving ferociousness. The piano theme enters almost imperceptibly and eventually we are brought to the recapitulation and coda.

The *Largo* opens with a full-ensemble chordal introduction, after which the two string orchestras treat three ascending chromatic notes as a canon with full harmony. The resultant dissonant clashes heighten the movement's pervading atmosphere of sombre tension. The brooding theme is then heard in the basses alone. The piano comments on it in a cadenza. This dialogue process is repeated — first the orchestra, then another piano cadenza. After much manipula-

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tion of this theme, we hear the chordal largo again. The movement, which has an improvisational, fantasy character, subsides peacefully.

The finale, *Allegro*, throws us back into the headlong fury of the first movement. It opens with irregular rhythms against a background of tremolos and trills. These alternate throughout the section with a persistent eighth-note rhythm in the strings, appearing at times as chords, elsewhere as octaves in the piano. Toward the end of this fast portion, one hears references to the theme of the preceding movement. The toccata motion relaxes and the music broadens to its conclusion in largo chords again reminiscent of the second movement.

*This note was written by Mr. Herbert Glass for  
the Artia Recording of the Martinu Concerto.*

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### CHARLES WILSON

The piano soloist in the Martinu Concerto at today's concert is Charles Wilson, the newly appointed Assistant Conductor of the Boston Symphony Orchestra. Mr. Wilson has come to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, performing fourteen different operas and operettas, including *Don Giovanni*, *Boris Godonov*, *The Merry Widow* and *Street Scene*. In the fall of 1966 he conducted the New York City Opera Company's production of Menotti's *The Consul* both at Lincoln Center and in the Midwest.

Mr. Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music where he studied organ with Dr. Hugh Giles, and with Carl Bamberger, his only conducting teacher. For two years Mr. Wilson served on the Mannes faculty as Director of the Mannes Chorus, and during the 1961-1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

Mr. Wilson will conduct the opening concert of the Berkshire Music Center Orchestra at Tanglewood this summer and will make his debut conducting the Boston Symphony Orchestra early in the 1967-1968 season.

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# SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born in Liège, Belgium, December 10, 1822; died in Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The Symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-piston, 3 trombones and tuba, timpani, harp and strings.

“ONE autumn evening in 1888,” wrote Guy Ropartz, devout disciple of Franck, “I went to pay the master a visit at the beginning of vacation time. ‘Have you been working?’ I inquired. ‘Yes,’ was Franck’s reply, ‘and I think that you will be pleased with the result.’ He had just completed the Symphony in D minor, and he kindly played it through to me on the piano.\* I shall never forget the impression made upon me by that first hearing.”

The first performance, at the Paris *Conservatoire*, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck’s colleagues spitefully critical, has been described with gusto by d’Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck’s devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck’s fellow professors at the *Conservatoire*, and moved to winged words in behalf of their lovable “*maître*,” who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: “All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood.” A study of the dates and performances, which d’Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck’s music while the composer lived were patchy and far between.

\* D’Indy lists the Symphony as having been begun in 1886.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist\* and teacher at the *Conservatoire*, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of "*La Rédemption*" or "*Les Éolides*") which time has proved to be of any great importance. "*Les Béatitudes*," which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire*, lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to

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\* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."



him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

. . .

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful Symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

“Franck’s Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called ‘the theme of faith.’ ”

Of the notorious performance of Franck’s Symphony at the Conservatoire (February 17, 1889), d’Indy writes:

“The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. ‘That a symphony?’ he replied in contemptuous tones. ‘But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck’s music may be whatever you please, but it will certainly never be a symphony!’ This was the attitude of the Conservatoire in the year of grace 1889.”

D’Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

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All who knew him described Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

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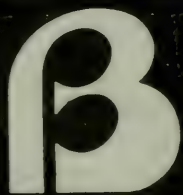
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*Bushnell*

# PROMPTER



Carol Channing as Dolly Gallagher Levi in "Hello, Dolly" (Page 14)

Carol Channing Coming in "Hello Dolly" . . . *Announcement*

"Canada" in Color by Willis Butler . . . . . *Program*

Boston Symphony with Rafael Kubelik . . . . . *Program*

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## BUSHNELL PROMPTER

Vol. 12

No. 10



JANUARY 15, 1967

### Entertainment Guide

#### Programs

"Profile of Canada", by Willis Butler

Boston Symphony Orchestra

#### Articles and Features

Huge Company Bringing "Porgy and Bess"

"La Traviata" Next Opera

Marilyn Horne Rated Finest

Young Mezzo

"Hello Dolly" Starring Carol

Channing Coming

Cleveland Orchestra Program

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# Entertainment Guide

## AT BUSHNELL

Dates in bold type indicate days when events are scheduled at the Bushnell.

JANUARY						
S	M	T	W	T	F	S
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
FEBRUARY						
		1	2	3	4	
5	6	7	8	9	10	11
12	13	14	15	16	17	18

**Hartford Symphony Orchestra**, Arthur Winograd conducting and Renato Bonacini, violinist, fifth subscription concert, at 8:15 p.m. **WEDNESDAY, JANUARY 18.** The program: Beethoven, Overture to "Coriolanus;" Bartok, Violin Concerto; Rabaud, "Le Procession Nocturne;" Debussy, "La Mer." Tickets in the Bushnell box office at \$4.50, \$4.00, \$3.00, \$2.00.

**"Profile of Canada,"** feature-length travel-adventure film in color personally narrated by Willis Butler, 8:15 p.m. **FRIDAY-SATURDAY, 2 and 5 p.m. SUNDAY, JANUARY 20-21-22.** Opening in the Maritime Provinces and their principal communities, the film-journey moves through Quebec, Montreal, Toronto, Ottawa to the Welland Canal, Niagara Falls, the great wheat-growing regions, and on to the Calgary Stampede, Edmonton, Vancouver and Victoria. There is a long and unique sequence on life among the Eskimos inside the Arctic Circle. Reserved seats are 90c, \$1.20, \$1.50.

**Country Music Concert** featuring the popular Webb Pierce and others, at 8 p.m. **SUNDAY, JANUARY 22,** sponsored by Country Music Productions, Inc. Tickets now at the Belmont Record Shop, 163 Washington Street, and **WEST,** also at the Bushnell on the day of the concert: \$3.50, \$3.00, \$1.00.

**Boston Symphony Orchestra**, with celebrated Czech musician Rafael Kubelik as guest conductor, 8:15 p.m. **MONDAY, JANUARY 23,** fourth concert in the Bushnell Symphony Series. The program selected by Kubelik will include: Haydn's Symphony No. 102; Martinu's

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### JANUARY 18

#### JAMES FORSYTH'S "EMANUEL"

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Earl Hyman, Louis Nettleton.

### JANUARY 25

#### JOSEPH LESUEUR'S "COOL WIND OVER THE LIVING"

*Starring:* Diana Hyland, James Patterson,  
J. D. Cannon, Arthur Storch, Patricia  
Smith, Carmen Mathews.

### FEBRUARY 1

#### ANTON CHEKOV'S "THE CHERRY ORCHARD"

*Starring:* Helen Hayes, Susan Strasberg,  
E. G. Marshall, John Abbott.

### FEBRUARY 8

#### MEADE ROBERTS' "A PALM TREE IN A ROSE GARDEN"

*Starring:* Glenda Farrell, Barbara Baxley,  
Robert Webber.

### FEBRUARY 15

#### JEAN GIRAUDOUX' "THE ENCHANTED"

*Starring:* Rosemary Harris, Cyril Cusack,  
Walter Abel, Arthur Treacher, Tom  
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**Henry Mancini** conducting the full Hartford Symphony Orchestra at 8:30 p.m. **SATURDAY, JANUARY 28**, in a special concert featuring music composed and arranged by Mancini. Included will be seven Academy Award selections plus many of the tunes from other hit movies for which Mancini has provided background music. This event is expected to be one of the outstanding concerts of popular music this season. Reserved seats are available at the Hartford Symphony office or Bushnell box office at: Orch. or 1st Bal. \$4.50, \$4.00, \$3.00; 2nd Bal. all \$2.00. In ordering by mail send stamped return envelope with check payable to Bushnell Memorial, Hartford, Conn. 06103.

**"La Traviata,"** Verdi's popular opera, to be presented at 8 p.m. **SATURDAY, FEBRUARY 4** as this season's fourth event by the Connecticut Opera Association, Frank Pandolfi executive director. Montserrat Caballe, who charmed a packed "Il Trovatore" Hartford audience last season, Regolo Romani, one of Europe's finest lyric tenors, and Gabriel Becquier, a leading baritone of the Metropolitan and Paris opera companies, will sing featured roles. There will be an outstanding supporting cast, large chorus and orchestra. Carlo Moresco will conduct. Tickets are now on sale in the box office at: Orch. or 1st Bal., \$9.50, \$8.50, \$7.50; 2nd Bal., \$5.50, \$4.50, \$4.00. In ordering by mail make checks payable to and mail with stamped return envelope to: Bushnell Memorial, Hartford, Conn. 06103.

**Jimmy Roselli**, one of today's most popular singers of light songs and ballads, plus orchestra and comedian, in a single Bushnell concert at 8:15 p.m. **SUNDAY, FEBRUARY 5**. This event will be sponsored by Carl Pascone, who presented Sergio Franchi before a large Bushnell audience last September. Tickets will be on sale in the Bushnell box office at \$5.50, \$4.50, \$3.50, \$2.00.

**Marilyn Horne**, distinguished soprano whose breathtaking range has thrilled audiences in Europe and this country, in a recital at 8:15 p.m. **THURSDAY, FEBRUARY 9** exclusively for Civic Music Association members. **TIME Magazine**



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*Bushnell Prompt*

recently wrote of her: "She now ranks as the finest, most versatile young mezzo singing today." There will be no sale of tickets, since CMA membership represents the capacity of the Bushnell. **"Lord Jim,"** feature motion picture with James Mason and Peter O'Toole, to be shown with selected shorts at 8 p.m. **FRIDAY, FEBRUARY 10,** third program in the Favorite Motion Picture Series. All proceeds benefit the Children's Museum. Tickets at the door at 90¢.

**Cleveland Orchestra,** George Szell conducting, in the final concert of the current Bushnell Symphony Series at 8:15 p.m. **SATURDAY, FEBRUARY 11,** This distinguished orchestra will present the following program: Brahms' Academic Festival Overture; Mozart's Symphony No. 40 in G Minor; Sibelius' Symphony No. 2 in D Major. A limited number of tickets will be available at \$5.95, \$5.40, \$4.90, \$3.90, \$3.10.

#### ELSEWHERE-MISCELLANEOUS

**"The Experimental Film,"** Sources and Trends, with commentary by John Frazer of Davison Art Center, 8 p.m. **JANUARY 17** in Gray Hall of South Church, 277 Main Street. A Coffee Hour Series event. Tickets at the door.

**Play of the Week,** presented Wednesday evenings on Ch. 24, ETV, sponsored by the Hartford Insurance Group: **JANUARY 18,** "Emanuel" starring Albert Dekker, Mark Richman, Earl Hyman, Louis Nettleton; 25, "Cool Wind Over the Living" with Diana Hyland, Carmen Mathews, J. D. Cannon; **FEBRUARY 1,** "The Cherry Orchard" with Helen Hayes, Susan Strasberg, E. G. Marshall. **"Under the Gaslight"** by Augustin Daly, to be presented by the Hartford Stage Company in its theater **JANUARY 20-FEBRUARY 19.** For information call 525-4258.

**Free Films Program** for children at Hartford Public Library **JANUARY 21** at 2:30 p.m.

**"Waltz of the Toreadors,"** third offering this season by the Mark Twain Masquers, **JANUARY 26, 27, 28, FEBRUARY 2, 3, 4,** in the Avery Memorial. For information call 247-5161.

**"Education: Changes and Choices,"** midwinter forum Centinel Hill Hall at G. Fox & Company, in three sessions running from 10:15 a.m. to 2 p.m. **JANUARY 27, FEBRUARY 2, FEBRUARY 9.** Kenneth L. Meinke will be moderator and prominent educators will speak. Sponsored by Service Bureau for Women's Organizations.



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"Poil De Carotte," film import to be shown at 9 p.m. JANUARY 28 in the Hartford Jewish Community Center. Tickets at the door.

### ELSEWHERE-MUSIC

**New York Philharmonic Concerts,** Sundays at 2 p.m., received through WCCC AM and FM. Leonard Bernstein will conduct the JANUARY 15, 22 and 29 CONCERTS.

**Metropolitan Opera Broadcasts,** from the stage, received through WTIC AM and FM at 2 p.m. Saturdays: January 15, "Lohengrin;" 28, "Don Giovanni;" February 4, "La Boheme."

**Hartford Civic Orchestra,** Robert Brawley conducting, at 8:30 p.m. JANUARY 26 in the Hartford Jewish Community Center, Judith Hersen guest pianist. For ticket information call 246-2588.

**Hartt College Concerts:** JANUARY 25, 8:30 p.m. Hartt String Quartet, tickets at the door; Reading Orchestra, Willfred Fidler, conductor, concert at 8:15 p.m. JANUARY 26, free.

**St. Joseph College Campus Concert,** Aristed Von Wurtzler, harpist, 8 p.m. JANUARY 31, in the Mercy Hall ballroom.

**E. Power Biggs** in a benefit organ recital at 8:30 p.m. JANUARY 31 in the South Church, 277 Main Street, sponsored by the Fine Arts Foundation. Tickets in advance only: general, \$1.00; reserved section, \$5.00 and \$10.00.

**New Britain Symphony and Concert Association** program, presenting at 8:15 p.m. FEBRUARY 8, the William Burdick Dance Company, with accompanists, in Welte Auditorium, Central Connecticut State College.

**MUSEUMS AND ART EXHIBITS**  
**Connecticut Watercolor Society** presenting its 29th annual exhibition, JANUARY 14-FEBRUARY 5, in the Wadsworth Athenaeum. Public invited free. Most of the exhibited works will be for sale.

**New Britain Museum of American Art,** 56 Lexington Street: JANUARY 7-29, pop art sculpture and drawings by Mr. and Mrs. Leo Jensen. Free, open afternoons except Monday.

**Peter Pellettieri Exhibit** of sculpture, JANUARY 4-31 at the University of Conn. School of Fine Arts in Storrs. Public invited.

**Contemporary African Printmakers** Exhibit in Wean Lounge at Trinity College, JANUARY 5-22. Other exhibits, all free, in Austin Arts Center and Trinity Library.

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**FRIDAY, FEB. 17 at 8:15 p.m.**  
**SATURDAY, FEB. 18 at 8:15 p.m.**  
**SUNDAY, FEB. 19 at 2 and 5 p.m.**

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## "Porgy and Bess" Soon On Bushnell Stage

"Porgy and Bess", American dramatic-musical classic with George Gershwin's music, will be presented on the Bushnell stage in a single performance at 8:30 p.m. Saturday, March 4. This gala event, expected to be one of the season's entertainment highlights in Hartford, will be sponsored by the Women's Committee of the Wadsworth Atheneum, to benefit the Atheneum's Building Fund.

Stars of the production will be Joyce Bryant, LeVern Hutcherson and Avon Long. Miss Bryant and Mr. Hutcherson have played the show extensively throughout major North American cities and Mr. Hutcherson toured as Porgy opposite Leontyne Price in an immensely successful visit to Europe and Russia several seasons ago. Avon Long is rated as the most famous and most appealing Sportin' Life in the history of the great Gershwin creation.

Featured also in the show will be the widely known Eva Jessye Choir. One of the largest productions of "Porgy and Bess" ever to tour, the upcoming unit will bring close to 90 persons, including over 50 performers plus orchestra, technical and administrative personnel, animal keepers and others. Staging, costuming and lighting make this the most spectacular revival of the popular folk opera ever to go on the road.

### E. Power Biggs Recital

Celebrated organist E. Power Biggs will be heard in a Hartford concert at 8:30 p.m. January 31 when he plays in the South Church at 277 Main Street. This event is being sponsored by the Fine Arts Foundation as a benefit.

Tickets will be available in advance but there will be no sale of tickets at the door.



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**WILLIS BUTLER**

Willis Butler is a product of Northwestern University's famous school of speech, with BS and MA degrees. His talents have led him into radio and TV, university lecturing, public relations and motion picture photography. He has been making movies more than 25 years, his filmstrips being in wide use in classrooms. For NBC he has produced a series of TV films in Africa, and for the United Presbyterian Church two movies on missionary work in Africa.

In preparing travel films for his lectures, such as his "Profile of Canada", he has toured Europe, Africa, the Middle East and Orient. Bushnell audiences have enjoyed his coverage of Japan, Ireland and Austria in recent years. His wife Ruth, who as the daughter of a medical missionary spent 14 of her childhood years in Africa, assists in his film-making. Their home is on the shores of Lake Michigan, in Wisconsin.

### "Traviata" Next Opera

Montserrat Caballe, noted European soprano, will sing the role of Violetta in the Connecticut Opera Association's production of Verdi's "La Traviata" on the Bushnell stage at 8 p.m. Saturday February 4. This will be the fourth of the current season's six operas by the Association.

Miss Caballe won the Hartford audience last season in her first local performance, singing the Leonora role in "Il Trovatore." Her recitals in Carnegie and other major music halls, as well as her thrilling opera performances, have marked her as a star of the first caliber.

Regolo Romani, rated as one of Europe's foremost lyric tenors, will sing the role of Alfredo. This noted tenor delighted a capacity audience in "La Boheme" two seasons ago. Gabriel Becquier, a leading baritone of the Paris Opera and the Metropolitan, will make his Hartford debut in the February 4 production.

*Bushnell Prompter*

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Eskimos at home and work; Baffin Island

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## RAFAEL KUBELIK

Czech-born Rafael Kubelik, who is conducting the Boston Symphony in a series of mid-season concerts, is one of the world's most sought-after guest conductors. In his own country he was for years the conductor of the Czech Philharmonic. From 1950 to 1953 he was music director of the Chicago Symphony, and from 1955 to 1958 conductor of the Royal Opera House, Covent Garden, London. Since 1961 he has been music director of Munich's principal orchestra and with it he has toured extensively throughout Europe.

During recent seasons Mr. Kubelik has conducted as guest the orchestras of Pittsburgh, Minneapolis and Los Angeles. Last season he was invited to conduct the Philadelphia, and this season, in addition to his appearances with the Bostonians, he will conduct in Chicago and Toronto.

## Notes on the Program SYMPHONY IN B-FLAT MAJOR, NO. 102

By FRANZ JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809.

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed 12 in all for performance by the orchestra of Salomon in the British capital.

A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works."

The Adagio is in effect the development of a single theme. The charm of the music lies in its delicacy and variety of detail, in which the device of a dupe against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite

Bushnell Prompter

PROGRAM / January 23, 1967

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CHARLES WILSON, *Assistant Conductor*

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RAFAEL KUBELIK, *Guest Conductor*

## PROGRAM

HAYDN . . . . . *Symphony in B-flat major, No. 102*

- I. Largo; Allegro vivace
- II. Adagio
- III. Menuetto: Allegro; Trio
- IV. Finale: Presto

MARTINU . . . . . *Double Concerto for Two String Orchestras,  
Piano and Timpani*

- I. Poco allegro
  - II. Largo; Adagio
  - III. Allegro
- Piano Solo: CHARLES WILSON*

## INTERMISSION

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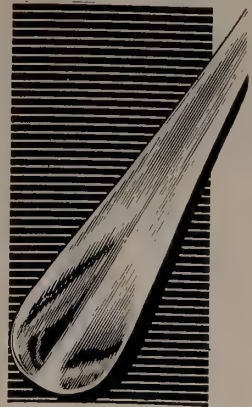
FRANCK . . . . . *\*Symphony in D minor*

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croatian composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings.

## DOUBLE CONCERTO FOR TWO STRING ORCHESTRAS, PIANO AND TIMPANI

By BOHUSLAV MARTINU

*Born in Policka, Czechoslovakia, December 8, 1890; died in Liestal, Switzerland, August 28, 1959.*

In the summer of 1938, the Martinus accepted an invitation to Switzerland, where work on the Double Concerto for Two String Orchestras, Piano and Timpani was begun. The composer speaks of working in the beauty and seclusion of the Alps while Europe and particularly his native Czechoslovakia were on the verge of the "great tragedy that was relentlessly approaching." The work was completed the following year and premiered by the Basel Chamber Orchestra. In notes for this initial presentation, Martinu said that the Concerto was "written under terrible circumstances, but the emotions it voices are those of revolt, courage, and unshakable faith, expressed by sharp dramatic shocks, a current of tones that never ceases and by a melody that passionately proclaims the right to freedom."

In later years, Martinu considered the *Double Concerto* to be his most important creation.

In the *Poco Allegro* the main thematic ideas are announced immediately — one a syncopated D minor triad pattern, the other a fast folk-like scale motif. The two ideas are then intermingled, with the piano contributing its percussive sounds. A contrasting section enters. The ensuing *poco vivo* is marked by staccato and pizzicato passages of a driving ferocity.

The *Largo* opens with a full-ensemble chordal introduction, after which the two string orchestras treat three ascending chromatic notes as a canon with full harmony. The resultant dissonant clashes heighten the movement's pervading atmosphere of sombre tension. The brooding theme is then heard in the basses alone. After much manipulation of this theme, we hear the chordal *largo* again.

The finale, *Allegro*, throws us back into the headlong fury of the first movement. It opens with irregular rhythms against a background of tremolos and trills. These alternate throughout the section with a persistent eighthnote rhythm in the strings, appearing at times as chords, elsewhere as octaves in the piano. The toccata motion relaxes and the music broadens to its conclusion in large chords again reminiscent of the second movement.

## SYMPHONY IN D MINOR

By CÉSAR FRANCK

*Born in Liege, Belgium, December 10, 1833; died in Paris, November 8, 1890.*

Franck was never heard to complain of the humble round of teaching into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. Wrote the organist Tournemire, who knew him then: "From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in

*Bushnell Prompter*

the Jesuit school of Vaugirard from eleven until two. He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society. Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves 'Franck pupils'."

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata: "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. Ignorant detractors called Franck a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize?"

## Marilyn Horne Rated As Finest Young Mezzo Today

"She now ranks as the finest, most versatile young mezzo singing today," wrote *Time Magazine* in 1965 concerning Marilyn Horne, who will make her first Hartford appearance in a Bushnell concert at 8:15 p.m. Thursday, February 9. This performance by the distinguished Miss Horne will be sponsored by the Civic Music Association exclusively for CMA members.

It is sufficient only to list a few of the highlights in her career to recognize Miss Horne's great talent.

She applied for a part in the chorus of the movie "Carmen Jones" (while still a very young girl) and instead was chosen as the voice behind Dorothy Dandridge in the lead role.

She has been chosen repeatedly by Igor Stravinsky to sing at concerts conducted by him, including those at the Venice Festival.

For three years she sang operatic roles in Europe, and in 1963 was selected by the State Department to make a tour of the Continent.

In a single season she scored triumphs in opera in Carnegie Hall, as a recitalist in New York Philharmonic Hall, at the Edinburgh Festival and in London's Royal Opera House.

Her records, including several with Joan Sutherland, are rated as masterpieces.

Concerning one of her Carnegie Hall 1966 concerts the *New York Times* wrote: "Her Rossini aria from 'Semiramide' stopped the show, so that part of it had to be repeated, and at the end of the group many in the audience were standing and shouting for more of the same." Of another song rendition the writer noted: "ravishingly beautiful, sung with a light tone, a beguiling purity and such finely etched trills and phrases as are seldom heard. For this one aria, Miss Horne could be classed as a superb singer and artist."

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## "HELLO DOLLY" WITH CAROL CHANNING BOOKED FOR WEEK OF FEBRUARY 20-25

A long-awaited Hartford engagement of "Hello Dolly" is now a certainty. With Carol Channing recreating her original starring role of Dolly Gallagher Levi, the fabulously successful musical hit, directed and choreographed by Gower Champion, will be brought to the Bushnell stage by David Merrick for a limited one-week engagement beginning Monday, February 20. There will be evening performances at 8:30 p.m. Monday through Saturday, plus 2:30 p.m. matinees on Wednesday (Washington's Birthday) and Saturday.

While the New York company goes merrily along in its fourth year, Miss Channing, who opened on Broadway in January of 1964 and left that cast a year and a half later to tour, is bringing her Dolly to major cities across the country, toppling all existing box-office records wherever she plays. (Miss Channing took a brief hiatus from the tour to co-star with Julie Andrews in Ross Hunter's film lampoon of the 20's "Thoroughly Modern Millie," to be released this Spring, and to tape a Danny Thomas special TV show "Burlesque.")

As most everyone knows by now, "Hello Dolly" was the unprecedented winner of 10 "Tony" Awards, and the choice of the New York Drama Critics Circle as "Best Musical of the Year." Its title song has become the most popular ever written for a musical, and the show itself has achieved international prominence.

Adapted by Michael Stewart from Thornton Wilder's comedy "The Matchmaker," and with music and lyrics by Jerry Herman (whose most recent Broadway success is "Mame") "Hello Dolly" is the story of a merry, meddling matchmaker in search of matrimony and money — for herself.

With Miss Channing in the national company of "Hello Dolly" are: Milo Boulton, noted character actor, as Horace Vandergelder, the penurious merchant of Yonkers who is the object of Dolly's maneuvers; Joanne Horne as Irene Molloy, the pretty milliner; Rex Robbins as Cornelius Hackl, Vandergelder's chief clerk; Don Slaton as Barnaby Tucker, the second clerk; Isabelle Farrell as Minnie Fay, the milliner's assistant; and Mary Jane Conte, James Beard, Jim Sanderson, Barbara Shannon and Henry Sutton. Music will be provided by a large pit orchestra.

Settings were designed by top Broadway artist Oliver Smith, lighting by Jean Rosenthal and the colorful costumes by Freddy Wittop.

The Bushnell box office is now accepting mail requests for tickets, to be filled in the order received. Because of the anticipated heavy demand for seats, patrons are asked to give a first and second preferred date. Mail orders should be accompanied by full payment (checks payable to Bushnell Memorial) and a stamped return envelope.

## Curtain Talk

A vintage item in the estate of the late Harry Lauder has been disposed of to hands across the sea. A Toronto recording executive has bought the Scotch comedian's 1929 Rolls Royce for \$45,000. \* \* \*

Five entertainers who had danced topless at a Washington Theater were found guilty of violating a District of Columbia law despite the plea of their defense attorney who told the court: "All we want is to let Washington enjoy the privileges that other large cities have."

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## Brahms, Mozart, Sibelius On Cleveland Program



George Szell

George Szell, conductor of the Cleveland Orchestra, has selected a program of works by Brahms, Mozart and Sibelius for the Bushnell Symphony Series concert by his ensemble at 8:15 p.m. Saturday, February 11. This will be the final concert of the season in this series. The program:

Brahms' Academic Festival Overture, composed in recognition of an award of an honorary doctorate in philosophy, and described aptly as "the lively 'occasional' composition of a genius."

Mozart's Symphony No. 40 in G Minor, one of the three immortal symphonies the composer wrote in a brief period of six weeks in the summer of 1788.

Sibelius' Symphony No. 2 in D Major. It is this symphony particularly, among Sibelius' seven, that has captured the enduring affection of the public. It has been described as "an expanded version of the famous tone-poem 'Finlandia.'"

A limited number of tickets for the February 11 concert are available.



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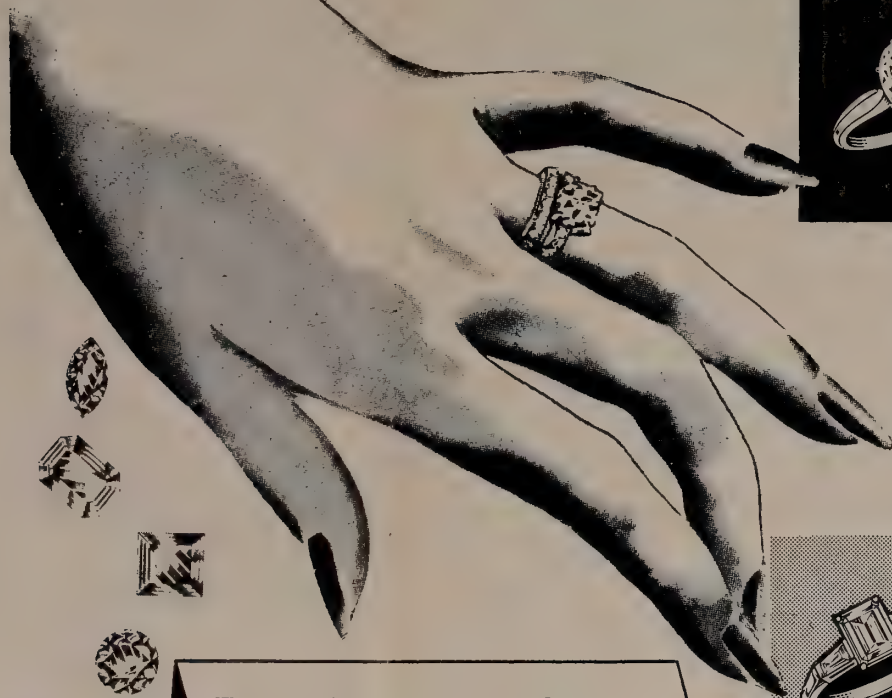
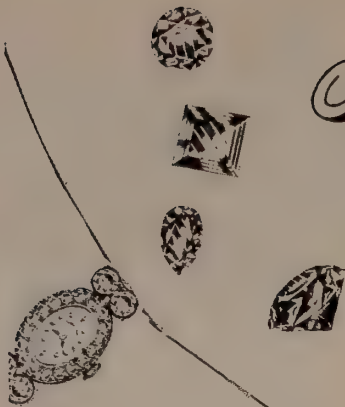
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RAFAEL KUBELIK guest conductor

MOZART      Symphony no. 26 in E flat major  
K. 184

Molto presto  
Andante  
Allegro

## INTERMISSION

MAHLER                      Symphony no. 9

Andante comodo

Im Tempo eines gemächlichen  
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Rondo: Burleske

Adagio

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RAFAEL KUBELIK guest conductor

HAYDN Symphony no. 102 in B flat major

Largo; allegro vivace

Adagio

Menuetto: allegro; trio

Finale: presto

MARTINU Double concerto for two string  
orchestras, piano and timpani

Poco allegro

Largo; adagio

Allegro

CHARLES WILSON piano

INTERMISSION

FRANCK \*Symphony in D minor

Lento; allegro non troppo

Allegretto

Allegro non troppo

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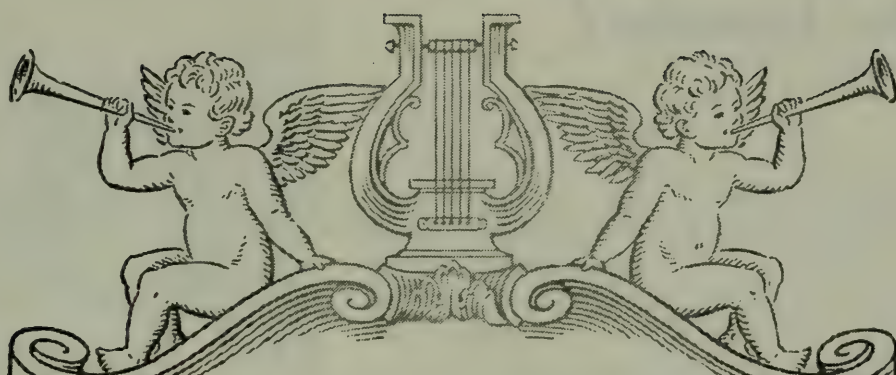
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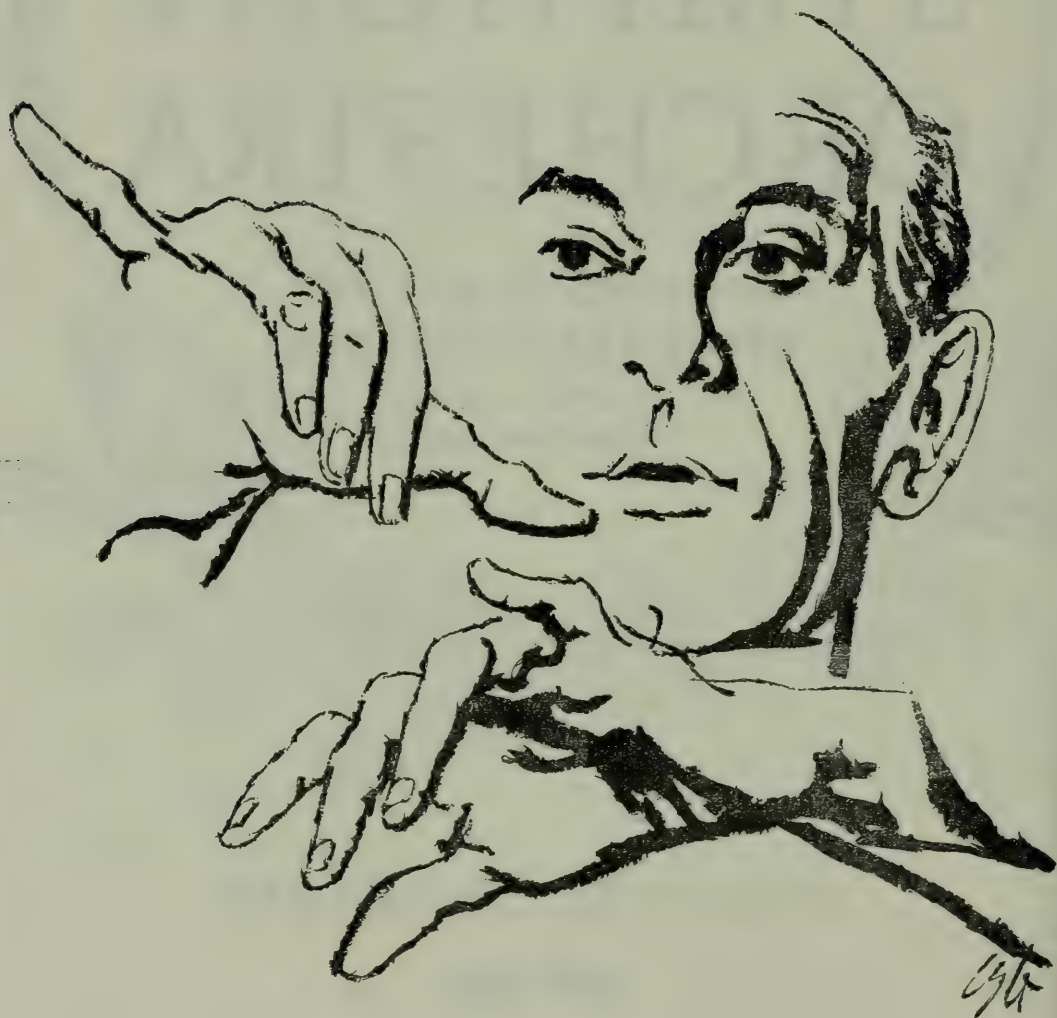


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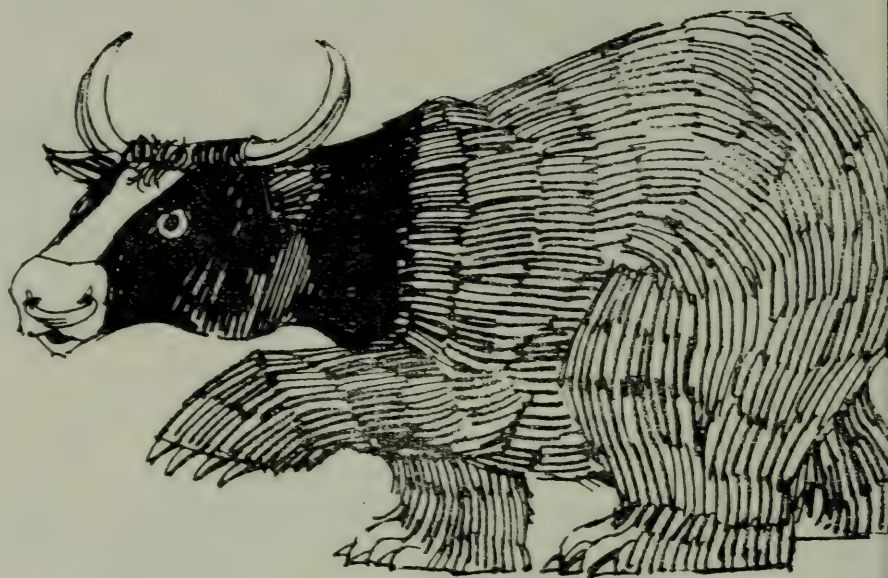
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RAFAEL KUBELIK, *Guest Conductor*

HAYDN . . . . . Symphony in B-flat major, No. 102

- I. Largo; Allegro vivace
- II. Adagio
- III. Menuetto: Allegro; Trio
- IV. Finale: Presto

MARTINU . . . . . Double Concerto for Two String Orchestras,  
Piano and Timpani

- I. Poco allegro
- II. Largo; Adagio
- III. Allegro

Piano Solo: CHARLES WILSON

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### INTERMISSION

FRANCK . . . . . \*Symphony in D minor

- I. Lento; Allegro non troppo
  - II. Allegretto
  - III. Allegro non troppo
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## GUEST CONDUCTOR

**RAFAEL KUBELIK** was born in 1914 in Bychory, Czechoslovakia, near Prague. His father was the celebrated violinist Jan Kubelik. As a boy he studied this instrument with his father, and from 1928 to 1934, composition, violin, piano and conducting at the Prague Conservatory. He was appointed conductor and musical director of the Czech Philharmonic Orchestra in Prague in 1936, and retained these positions until 1948. From 1939 to 1941 he was also Music Director of the Opera House in Brno.

Mr. Kubelik was Music Director of the Chicago Symphony Orchestra from 1950 to 1953, and Conductor of the Royal Opera House, Covent Garden, London, from 1955 to 1958. For many years he has appeared regularly, not only at the chief European Music Festivals, but as guest conductor of the Berlin Philharmonic Orchestra, the Vienna Philharmonic, the Amsterdam Concertgebouw, the London Royal Philharmonic, the London Philharmonia, the Paris Orchestre National, the Israel Philharmonic, and other major orchestras. Since 1960 he has also directed an international conductors' course in connection with

the Lucerne Music Festival. In June, 1961, he conducted the première of Schoenberg's "Jacobsleiter" in Vienna, with the Cologne "Westdeutsche Rundfunk Orchestra."

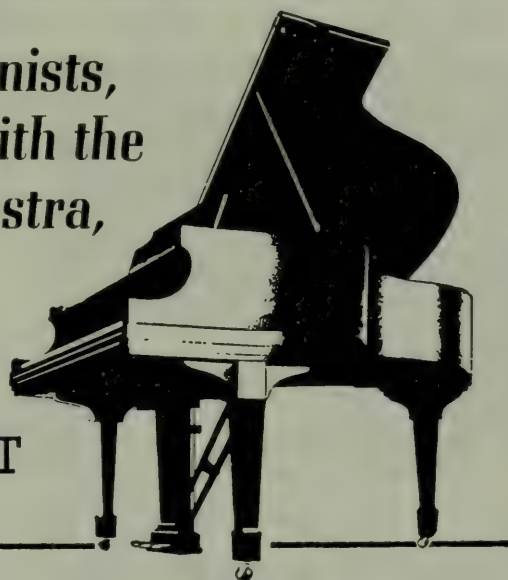
Since 1961, Mr. Kubelik has been Music Director of Munich's principal orchestra, the Bavarian Radio Orchestra, and with this orchestra made an extensive European tour to Vienna, Zürich, Geneva, Paris, and various German and Dutch cities.

As a composer himself, Mr. Kubelik has written several operas and a variety of instrumental works. In August, 1962, during the International Music Festival at Lucerne he conducted the first performance of his "Requiem," a work for orchestra, chorus and baritone solo, dedicated to the memory of his late wife.

During recent seasons Mr. Kubelik has conducted as guest the orchestras of Pittsburgh, Minneapolis and Los Angeles. In the 1965-66 season he was invited to conduct the Philadelphia Orchestra, and this year, in addition to his appearances with the Boston Symphony Orchestra, he has conducted in Chicago and Toronto.

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# SYMPHONY IN B-FLAT MAJOR, No. 102

(No. 9 OF THE LONDON SERIES)

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This was the only symphony on the first program of the Boston Symphony Orchestra, on October 22, 1881. This program was repeated on the Orchestra's Fiftieth Anniversary, October 10, 1930, when Sir George Henschel returned to repeat his original program.

The Symphony is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

**T**HIS Symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The Symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the program. When each particular symphony was played it is usually impossible to tell, for the programs simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss."\* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to

\* It was not until 1817 that the program of the London Philharmonic Society identified symphonies by number or key.

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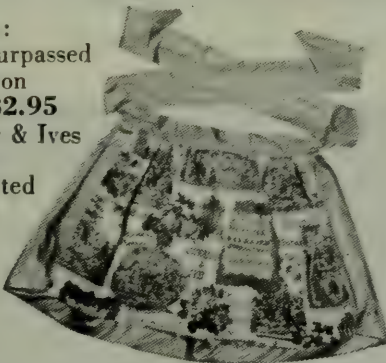
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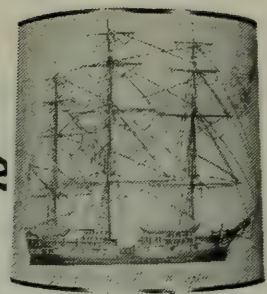


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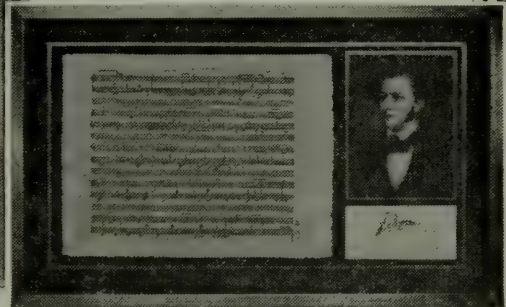
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be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the “agitating modulations” of the symphonies, and the “larmoyant passages” in their slow movements. Everyone was charmed by Haydn’s grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London Symphonies (in D major), and the “Surprise” Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called “Clock,” “Drum Roll,” and “Military” Symphonies.

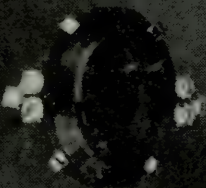
As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d’archet*. A short chord suffices to introduce the tender largo, with its gentle syncopated pulsations. The sprightly allegro vivace takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn’s “three greatest instrumental works.” He points out at length Haydn’s success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. “What the orthodox textbooks assume to be Haydn’s recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn’s or any great composer’s sense of form is to listen naïvely to the music, with expecta-

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tion directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The Adagio is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This Adagio must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the Symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The Minuet, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The Finale, like most finales of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croatian composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings.

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By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890;

died in Liestal, Switzerland, August 28, 1959

BOHUSLAV MARTINU was born in 1890 in the little Bohemian town of Policka. At an early age he started studying the violin, and already at the age of ten, music had become so much a part of his life that he was already technically proficient on that instrument and had written a string quartet.

At the age of sixteen he was sent to the Prague Conservatory. Here he was unhappy and unable to abide the rigid disciplines imposed there. In 1913 he joined the Czech Philharmonic as a second violinist, at which post he remained until 1923. Following another period of study under the supervision of Joseph Suk, which proved fruitless, he went to Paris where, intending to stay three months, he lengthened his visit into nearly seventeen years. In Paris he was a student of Albert Roussel, and became acquainted with several conductors who greatly helped him by introducing his works at their concerts — among them were Serge Koussevitzky and Charles Munch.

In the summer of 1938, the Martinus accepted an invitation to

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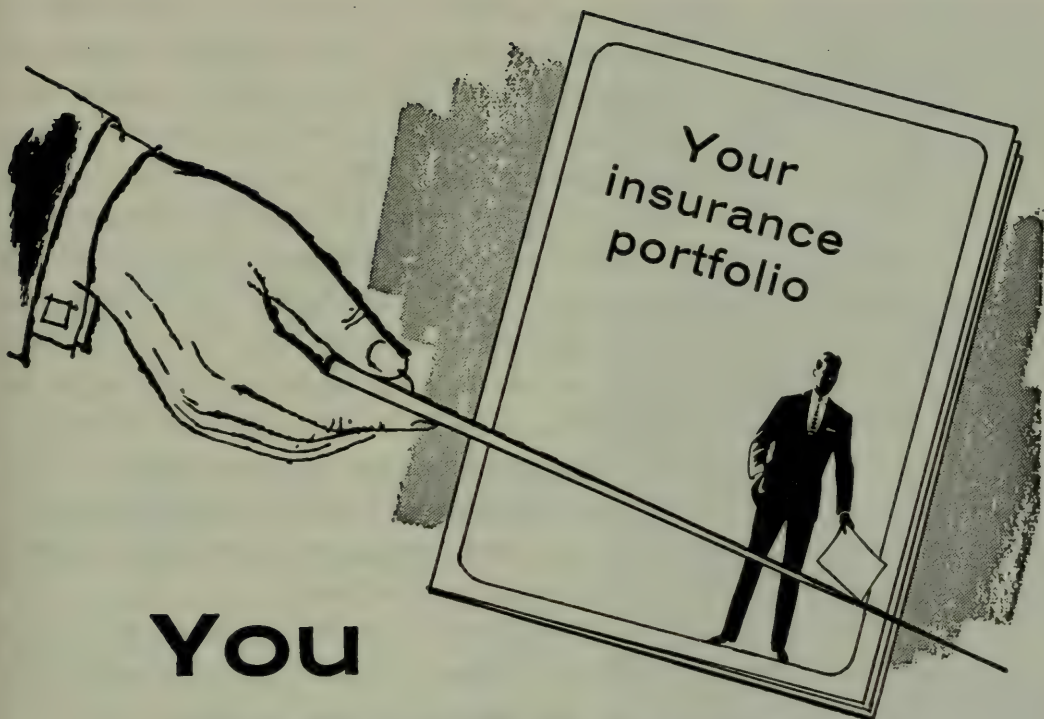
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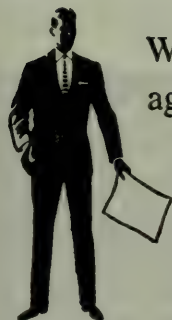


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Switzerland, where work on the *Double Concerto for Two String Orchestras, Piano and Timpani* was begun. The composer speaks of working in the beauty and seclusion of the Alps while Europe and particularly his native Czechoslovakia were on the verge of the "great tragedy that was relentlessly approaching." He mentions listening to the news reports every day, hoping for some word of encouragement. "Now in the lonely countryside," he wrote, "echoed the sound of my piano, filled with sorrow and pain but also with hope." The work was completed the following year and premièred by the Basel Chamber Orchestra under Paul Sacher, to whom it is dedicated, in 1940. In notes for this initial presentation, Martinu said that the Concerto was "written under terrible circumstances, but the emotions it voices are those of revolt, courage and unshakable faith, expressed by sharp dramatic shocks, a current of tones that never ceases and by a melody that passionately proclaims the right to freedom."

In later years, Martinu considered the *Double Concerto* to be his most important creation. "It is a difficult work," he observed, "dissonant, but in my opinion the dissonances sound normal, as a result of the logic of the counterpoint and development. . . ."

The style of the *Poco allegro* has much in common with Janáček's technique of building a large mosaic on a foundation of fragmentary, repetitive germinal motifs. However, Martinu sets his material in more conventional forms. The main thematic ideas are announced immediately — one a syncopated D minor triad pattern, the other a fast folk-like scale motif. The two ideas are then intermingled, with the piano contributing its percussive sounds. A contrasting section, which consists of the first idea transformed into a legato melody and treated contrapuntally, enters. The ensuing *poco vivo* is marked by staccato and pizzicato passages of a driving ferociousness. The piano theme enters almost imperceptibly and eventually we are brought to the recapitulation and coda.

The *Largo* opens with a full-ensemble chordal introduction, after which the two string orchestras treat three ascending chromatic notes as a canon with full harmony. The resultant dissonant clashes heighten the movement's pervading atmosphere of sombre tension. The brooding theme is then heard in the basses alone. The piano

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*Gino Cioffi*



Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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comments on it in a cadenza. This dialogue process is repeated—first the orchestra, then another piano cadenza. After much manipulation of this theme, we hear the chordal largo again. The movement, which has an improvisational, fantasy character, subsides peacefully.

The finale, *Allegro*, throws us back into the headlong fury of the first movement. It opens with irregular rhythms against a background of tremolos and trills. These alternate throughout the section with a persistent eighth-note rhythm in the strings, appearing at times as chords, elsewhere as octaves in the piano. Toward the end of this fast portion, one hears references to the theme of the preceding movement. The toccata motion relaxes and the music broadens to its conclusion in largo chords again reminiscent of the second movement.

*This note was written by Mr. Herbert Glass for  
the Artia Recording of the Martinu Concerto.*

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### CHARLES WILSON

The piano soloist in the Martinu Concerto at today's concert is Charles Wilson, the newly appointed Assistant Conductor of the Boston Symphony Orchestra. Mr. Wilson came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, performing fourteen different operas and operettas, including *Don Giovanni*, *Boris Godonov*, *The Merry Widow* and *Street Scene*. In the fall of 1966 he conducted the New York City Opera Company's production of Menotti's *The Consul* both at Lincoln Center and in the Midwest.

Mr. Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music where he studied organ with Dr. Hugh Giles, and with Carl Bamberger, his only conducting teacher. For two years Mr. Wilson served on the Mannes faculty as Director of the Mannes Chorus, and during the 1961-1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

Mr. Wilson will conduct the opening concert of the Berkshire Music Center Orchestra at Tanglewood this summer and will make his debut conducting the Boston Symphony Orchestra early in the 1967-1968 season.

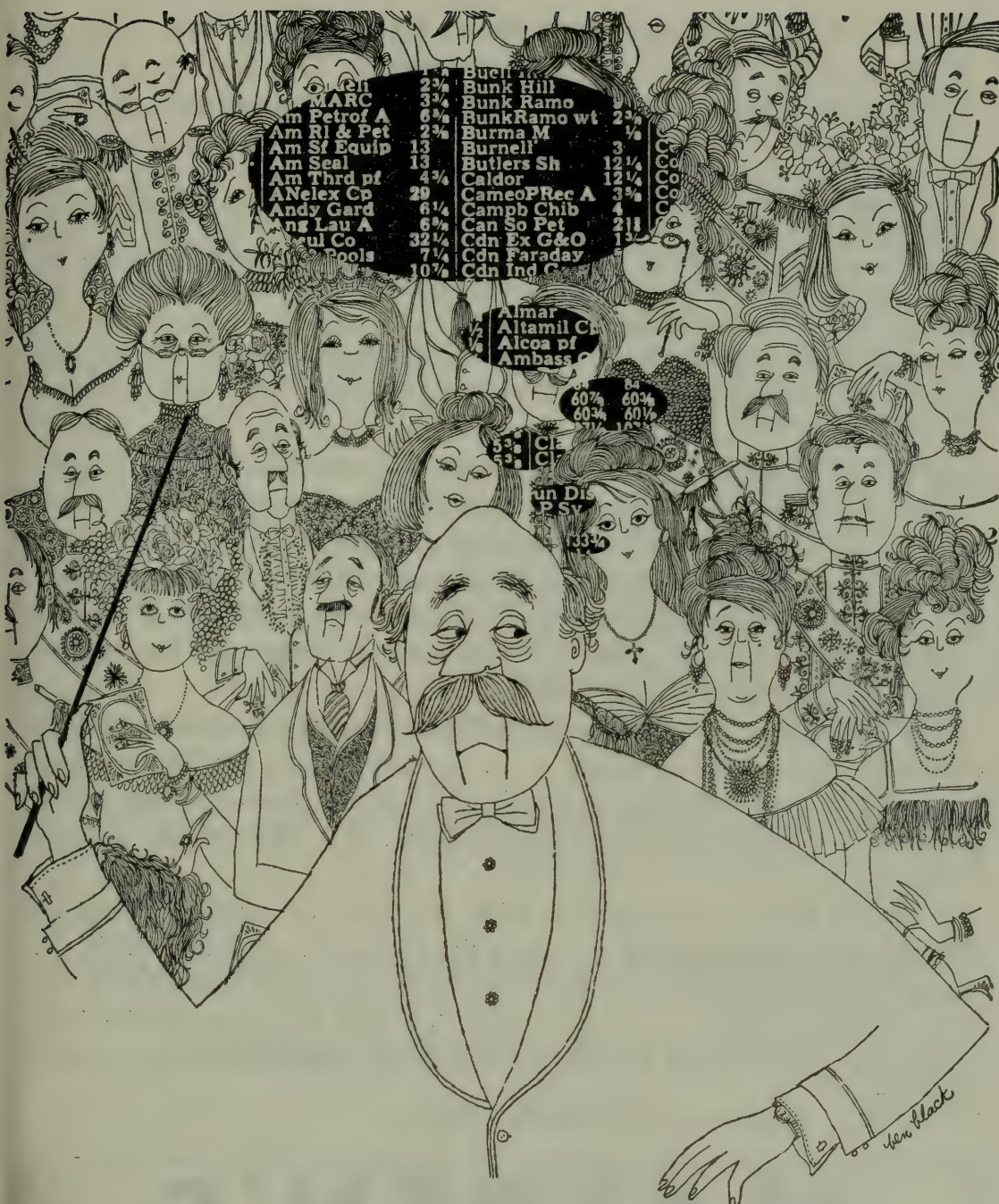
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## SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born in Liège, Belgium, December 10, 1822; died in Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The Symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a *Lamoureux* concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-piston, 3 trombones and tuba, timpani, harp and strings.

“ONE autumn evening in 1888,” wrote Guy Ropartz, devout disciple of Franck, “I went to pay the master a visit at the beginning of vacation time. ‘Have you been working?’ I inquired. ‘Yes,’ was Franck’s reply, ‘and I think that you will be pleased with the result.’ He had just completed the Symphony in D minor, and he kindly played it through to me on the piano.\* I shall never forget the impression made upon me by that first hearing.”

The first performance, at the Paris *Conservatoire*, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck’s colleagues spitefully critical, has been described with gusto by d’Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck’s devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck’s fellow professors at the *Conservatoire*, and moved to winged words in behalf of their lovable

\* D’Indy lists the Symphony as having been begun in 1886.

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"*maître*," who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful Symphony in D minor is constructed on the same method. I purposely use the word *method*

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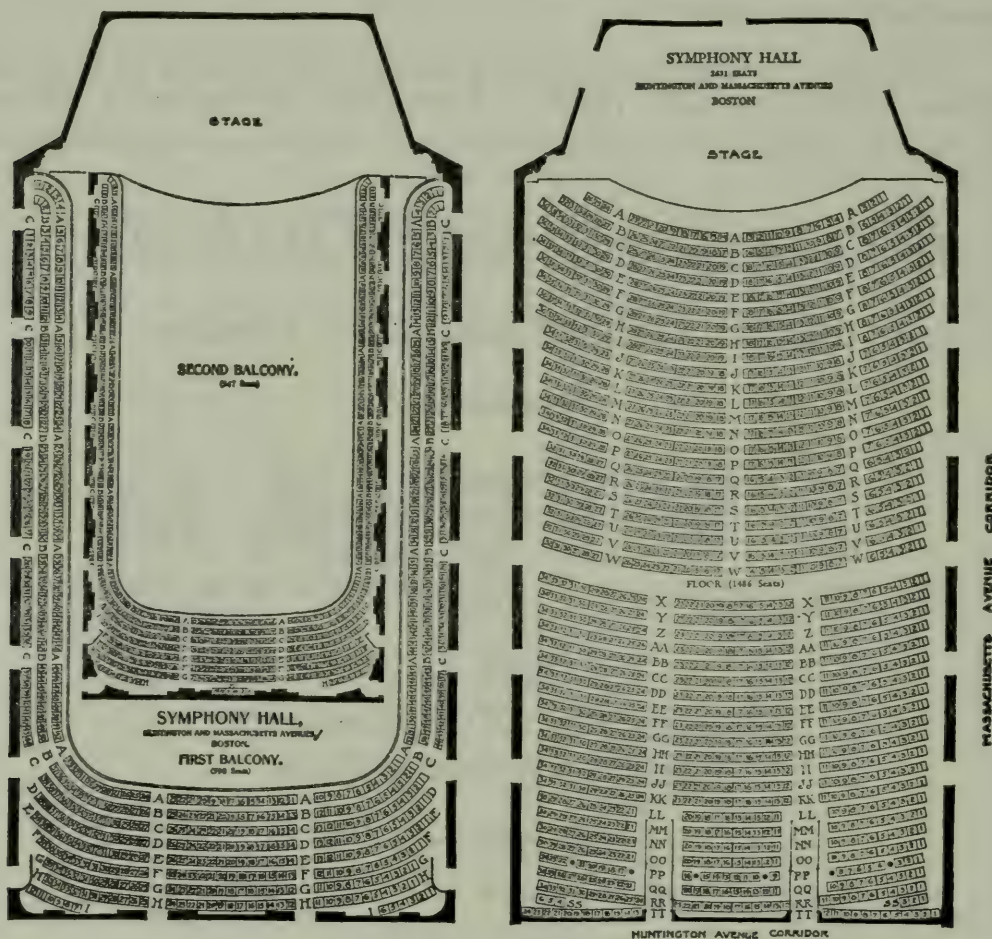
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for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and ‘The Beatitudes’? . . .

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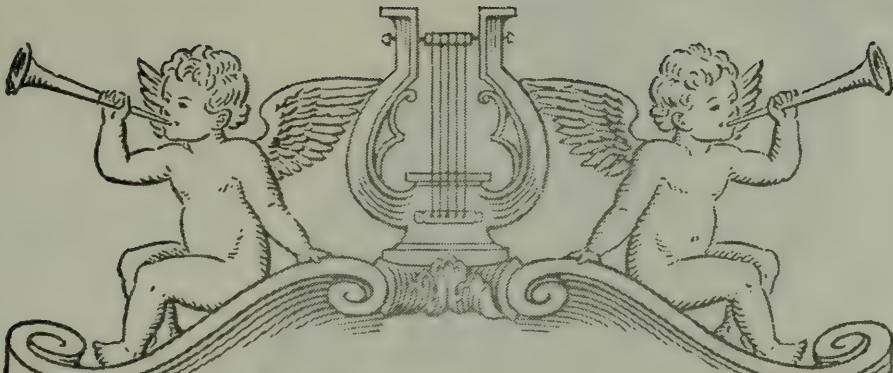
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## GUEST CONDUCTOR

COLIN DAVIS first emerged from the ranks of young conductors as a result of several remarkable performances—at the Edinburgh Festival with the London Mozart Players, with the Royal Philharmonic at the Royal Festival Hall, and on two occasions in 1959, when he took over concerts from Otto Klemperer, including two concert performances of *Don Giovanni* in the Royal Festival Hall with an international cast.

Born in Weybridge, Surrey, in 1927, Mr. Davis studied the clarinet at the Royal College of Music, and then joined the Household Cavalry as a musician for his national service. At the age of twenty-two he was conducting the Kalmar Orchestra, and a year later performances with the Chelsea Opera Group. He toured with the Ballet Russe, and in 1952 made his first appearance at the Royal Festival Hall as one of the conductors of the Festival

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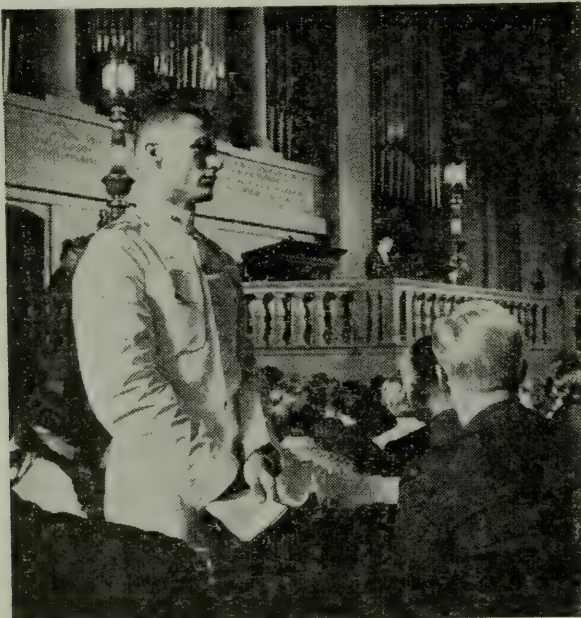
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Ballet Season. He was appointed Assistant Conductor with the BBC Scottish Orchestra in 1957, and while in Scotland also had the opportunity of conducting the Scottish National Orchestra on several occasions. In a comparatively short period of time, Mr. Davis had conducted most of the principal orchestras in Great Britain, and was making regular appearances on the continent. He became widely known abroad after conducting the CBC Symphony Orchestra in Canada in 1959, and later the Minneapolis Symphony. In 1962, he conducted the first performance in Germany of Britten's *War Requiem* with the Berlin Philharmonic Orchestra. Concerts with the London Symphony Orchestra on their 1964 World Tour established his reputation even more widely.

Mr. Davis began to develop his operatic career in 1959 when he first conducted performances at Sadler's Wells Theatre, including new productions of *Oedipus Rex*, *Fidelio*, and *Don Giovanni*. In the Glyndebourne season of 1960, he was called upon to take over *The Magic Flute* from Sir Thomas Beecham, who was ill. In the same year he was appointed Principal Conductor of Sadler's Wells Opera, and in 1961 became the Company's Musical Director. Among the productions he conducted for them were such works as *Ariadne auf Naxos*, Janáček's *The Cunning Little Vixen*, Brecht/Weill's *Mahagonny*, *The Rake's Progress*, and the first performances of Richard Rodney Bennett's opera *The Mines of Sulphur*.

Mr. Davis was appointed Principal Conductor of the BBC Symphony Orchestra in 1965. He succeeded Antal Dorati and is the youngest conductor ever to hold this post.



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(Played on the pedal harpsichord)

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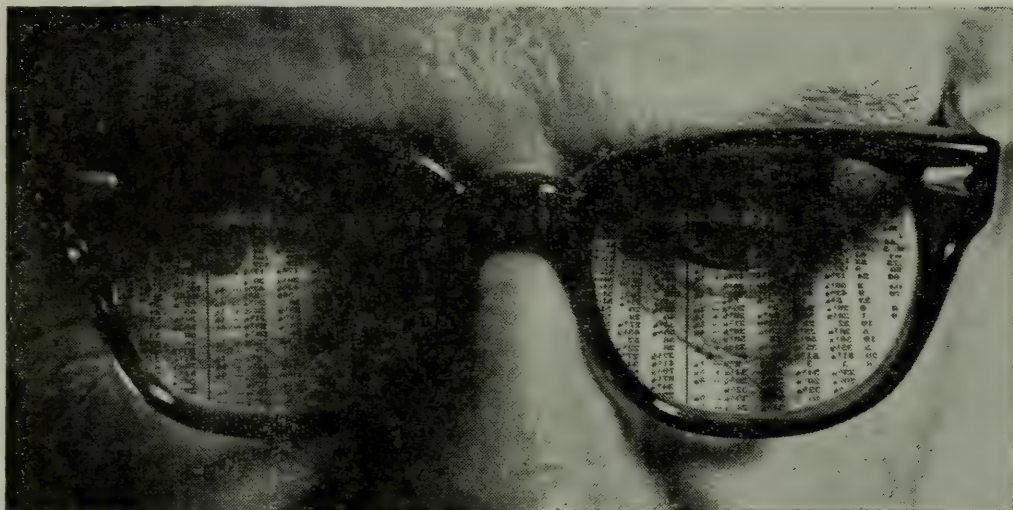
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BERLIOZ.....Overture, "King Lear," *Op. 4*

STRAVINSKY.....Symphony in Three Movements (1945)

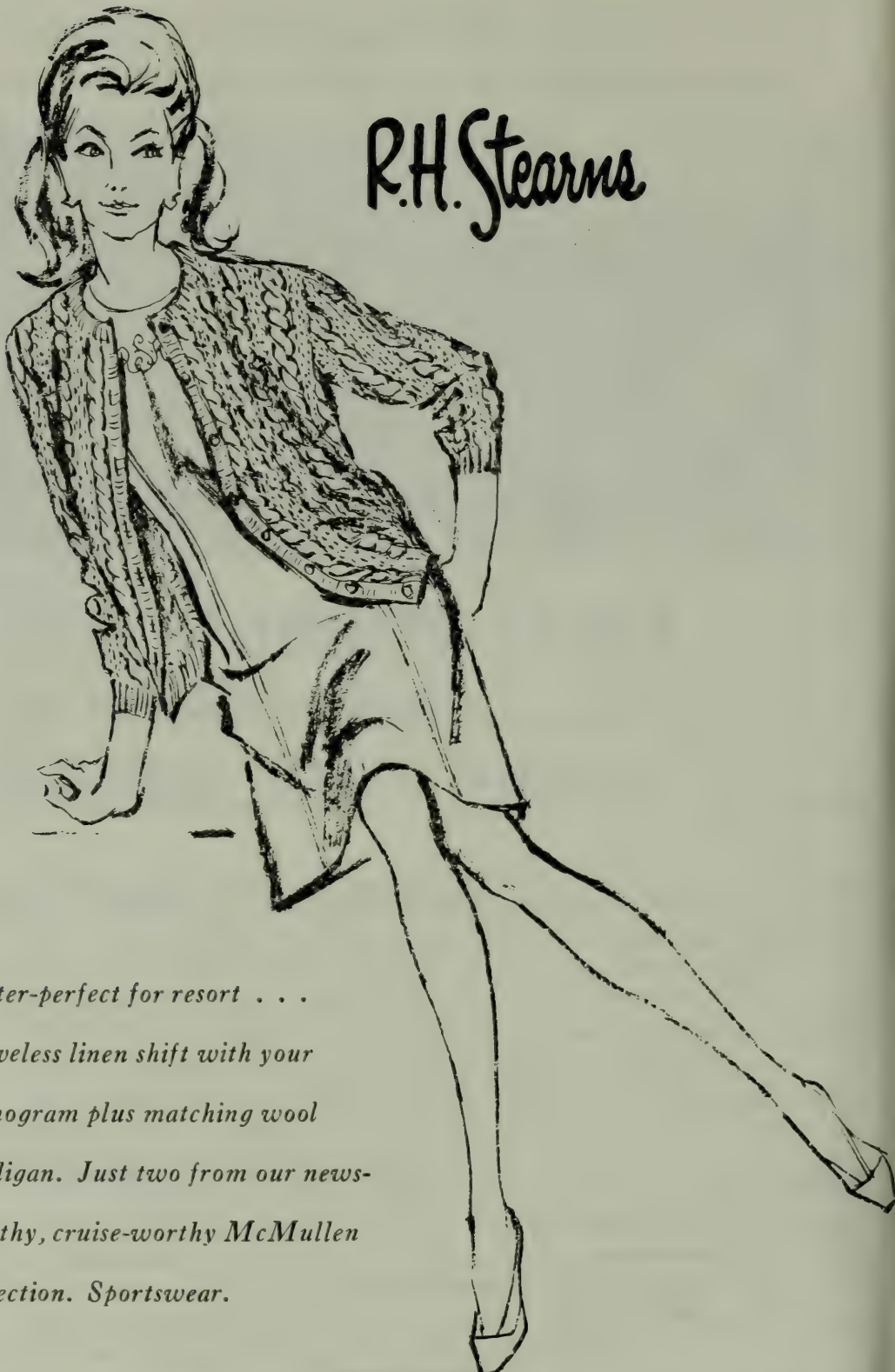
- I. Allegro
- II. {Andante
- III. {Con moto

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DVOŘÁK.....Symphony No. 7, in D minor, *Op. 70*

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## OVERTURE TO "KING LEAR," *Op. 4*

By HECTOR BERLIOZ

Born in La Côte Saint-André, December 11, 1803; died in Paris, March 9, 1869

The Overture was performed in Boston at one of Theodore Thomas's concerts, December 3, 1872. Performances at concerts of the Boston Symphony Orchestra were on January 12, 1884; March 12, 1887; January 20, 1894; February 17, 1900; December 3, 1904; October 13, 1917; December 21, 1918, conducted by Henri Rabaud.

Dedicated to Armand Bertin, the Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, and strings. The score was published in September, 1839. An arrangement by J. A. Leibrock for pianoforte (four hands) was published in September, 1843; one for two hands by Leibrock in February, 1854.

IN APRIL, 1831, Berlioz, tormented by thoughts of Mlle. Camille Moke, stopped at Florence, Italy, on his way from Rome to Paris; for he was willing to forfeit his holding of the *Prix de Rome* by returning. His jealousy led to the tragi-comedy of his "false suicide." Purposing to kill Camille, her mother, and Pleyel, he bought a chambermaid's costume for disguise, bonnet, and green veil, and provided himself with a bottle of laudanum, a bottle of strychnine, and two pistols. "I must hurry to Paris," he wrote in his Memoirs, "to kill two guilty

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women and one innocent man. For this act of justice I, too, must die." But when he arrived at Nice, the folly of his plan struck him, and a letter of advice from the director of the Roman Academy led him to rest at Nice.

It was in a laurel grove on the bank of the Arno that Berlioz read Shakespeare and "discovered 'King Lear.'" He shouted in his admiration. He thought he would "burst with enthusiasm"; in his transport he rolled on the grass. From the tragedy he took these lines which afterwards he put at the head of "Passions" in the *Symphonie fantastique*:—

As flies to wanton boys, are we to th' gods;  
They kill us for their sport.

It was, then, at Florence before he thought of slaughter in Paris that he began to write the Overture to "King Lear." In May at Nice he revised and orchestrated it and sketched his Overture to "Rob Roy." He wrote to Humbert Ferrand: "My repertory is enlarged by a new overture. I completed yesterday an Overture to Shakespeare's 'King Lear.'" This letter was dated "10th or 11th of May." On May 6 in a letter addressed to Gounet, Girard, Hiller, Desmaret, Richard, and Sichel, he wrote: "I have almost finished the Overture to 'King Lear'; I have only the instrumentation to do." In January, 1832, at Rome he

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re-copied the separate parts of the Overture. He was at work as a copyist at Côte-Saint-André in June of that year. Bored in his birth-place, he begged Ferrand in October to visit him, that he might have someone with whom he could talk, and he asked him to bring the plays of "Hamlet," "Othello," "King Lear," and the score of Spontini's "La Vestale."

But let us read the story of the Overture as told by Berlioz in his Memoirs:—

And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the Overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life: O Nizza!

But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Pied-

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montese garrison at the café; I even played a game of billiards with them one day; that was enough to inspire the chief of police with grave suspicions on my account.

“Evidently this young French musician has not come to Nice to attend the performances of ‘Matilda di Sabran’” (the only work that was to be heard there then), “for he never goes to the theatre. He spends whole days on the rocks of Villafranca . . . he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the *table d’hôte* . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguings himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of *Young Italy*, it is clear as day, a most flagrant case of conspiracy!”

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation:

“What are you doing here, sir?”

“I am getting over the effects of a cruel illness; I compose, dream, thank God for making so beautiful a sun, such a sightly sea, such green mountains.”

“You are not a painter?”

“No, sir.”

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*Gino Cioffi*



Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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"Alas, sir! He is a good old fellow who was king of England."

"England!"

"Who lived, according to Shakespeare, some eighteen hundred years ago, and was weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . ."

"We are not talking of kings! . . . What do you understand by the word instrumentation?"

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An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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"Then I will go back to Rome, and continue composing without a pianoforte, with your permission."

So it was done. I left Nice the next day, very much against my will, it is true, but with a light heart and full of *allegria*, thoroughly alive, and thoroughly cured.

It has been said that the Overture was first played at a concert given in Paris on December 9, 1832. We are not able to substantiate this statement. Berlioz's *Symphonie fantastique* and "Lélio" were then performed, the latter for the first time, but we find no mention of the production of this Overture. Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832-33. Berlioz himself was notoriously careless about dates in his romantic Memoirs, but he states distinctly that the program of the concert on December 9, 1832, was composed of the *Symphonie fantastique* and "Lélio."

The Overture was certainly played, from manuscript, at the concert given by Berlioz in the hall of the Paris Conservatory, November 9, 1834.

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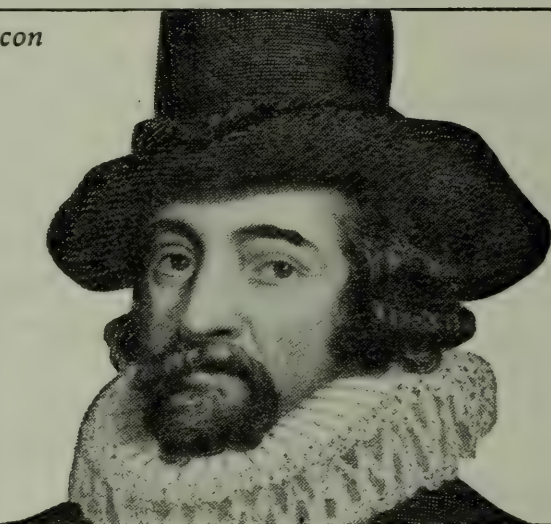
The Overture was played again at Berlioz's concert on December 14, 1834. The first performance in Germany was at Brunswick, January 18, 1840, when A. B. Bohrer conducted.

The Overture was performed in New York at a concert of the Philharmonic Society, George Loder conductor, on November 21, 1846.

The Introduction, *Andante non troppo lento, ma maestoso*, C major, 4/4, begins with an imperious phrase in the violas, violoncellos, and double-basses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, violoncellos, and double-basses, and the last figure of each section is again echoed softly by the horns,

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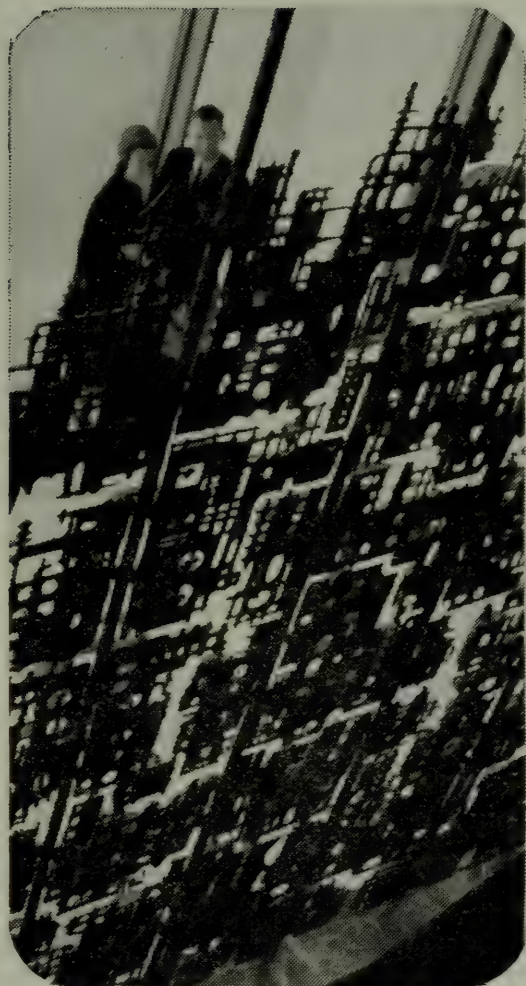
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while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the Overture, *Allegro disperato ed agitato*, 2/2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Aphorpe once wrote concerning this section: "Every listener is free to get from



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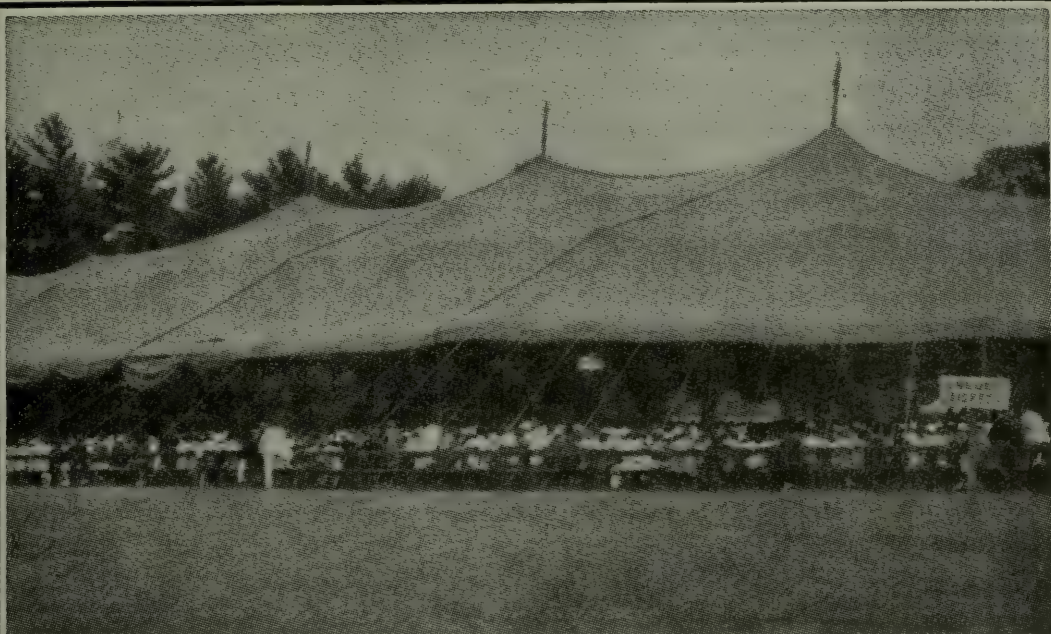
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Koussevitzky was conducting the Boston Symphony at the 4th annual Tanglewood Concert in a "circus tent." Suddenly the rain let loose with such a fury that it even drowned out the loud Wagnerian music.

Koussevitzky quietly stopped his orchestra and announced that he would not bring the Boston Symphony back to Tanglewood until there was an adequate shelter for his concerts.

That was the beginning of a \$100,000 fund-raising campaign for the Tanglewood Music Shed which was completed in 1940. (Incidentally, Koussevitzky DID return the following summer.)

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instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the Overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

. .

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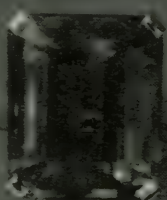
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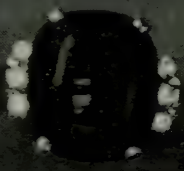


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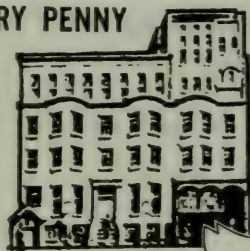
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The reader of Berlioz's *Memoirs* knows the composer's passionate adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and M. André Hallays, in his admirable preface to a collection of Berlioz's *feuilletons*, published under the title "*Les Musiciens et la Musique*," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Le Tourneur's translation that the English poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remember. He had been present with poignant emotion at the performance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of

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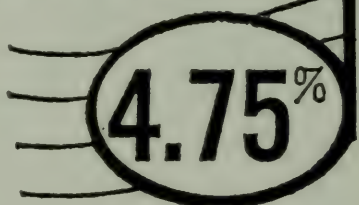
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English, that I caught glimpses of Shakespeare only through the mist of Le Tourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfortune to be about as ignorant today. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. *Shakesperian* was for him as for them the word that excused all sorts of follies; *Shakesperian*, the crushing effects for which he increased the sonorities of the orchestra; *Shakesperian*, his obsession by the colossal, the titanic; *Shakesperian*, the mixture of the trivial and the sublime in the symphony; *Shakesperian*, above all, the contempt for the conventions that belong the the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."



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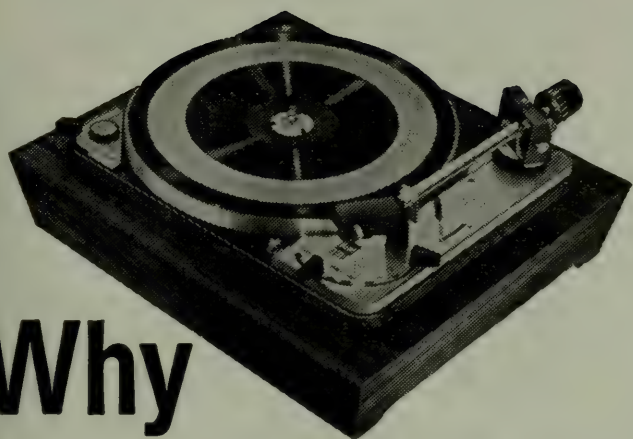


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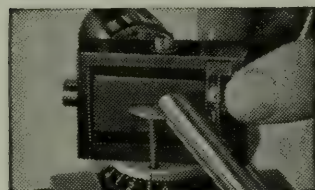
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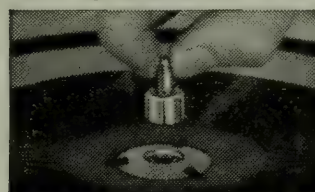
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*King Lear* has attracted the attention of many musicians, some writing full operas, some writing overtures; others, incidental music or single songs. It would seem that no tragedy of Shakespeare would be more difficult to condense in purely operatic form, and the few attempts which have been made cannot be called wholly successful. In this century there have been three Italian settings: one called *Cordelia*, by G. Cottrau, with text arranged by the composer, which was produced in Padua in 1913. A second attempt, entitled *Re Lear*, with text by G. Papini, was written by V. Frazzi and produced in Florence in 1939. Two years earlier, Alberto Ghislanzoni also produced a full-scale opera with text by himself, and this opera was produced in Rome in 1937.

We know that Verdi was keenly interested in the drama but never felt that his musical thoughts were of sufficient magnitude to present this great tragedy. It is also known that after writing *Madam Butterfly*, Puccini entertained the idea of a *King Lear* opera, which he did not pursue.

Overtures to *King Lear*, in addition to the one by Berlioz, have been written by several distinguished musicians. Perhaps the most

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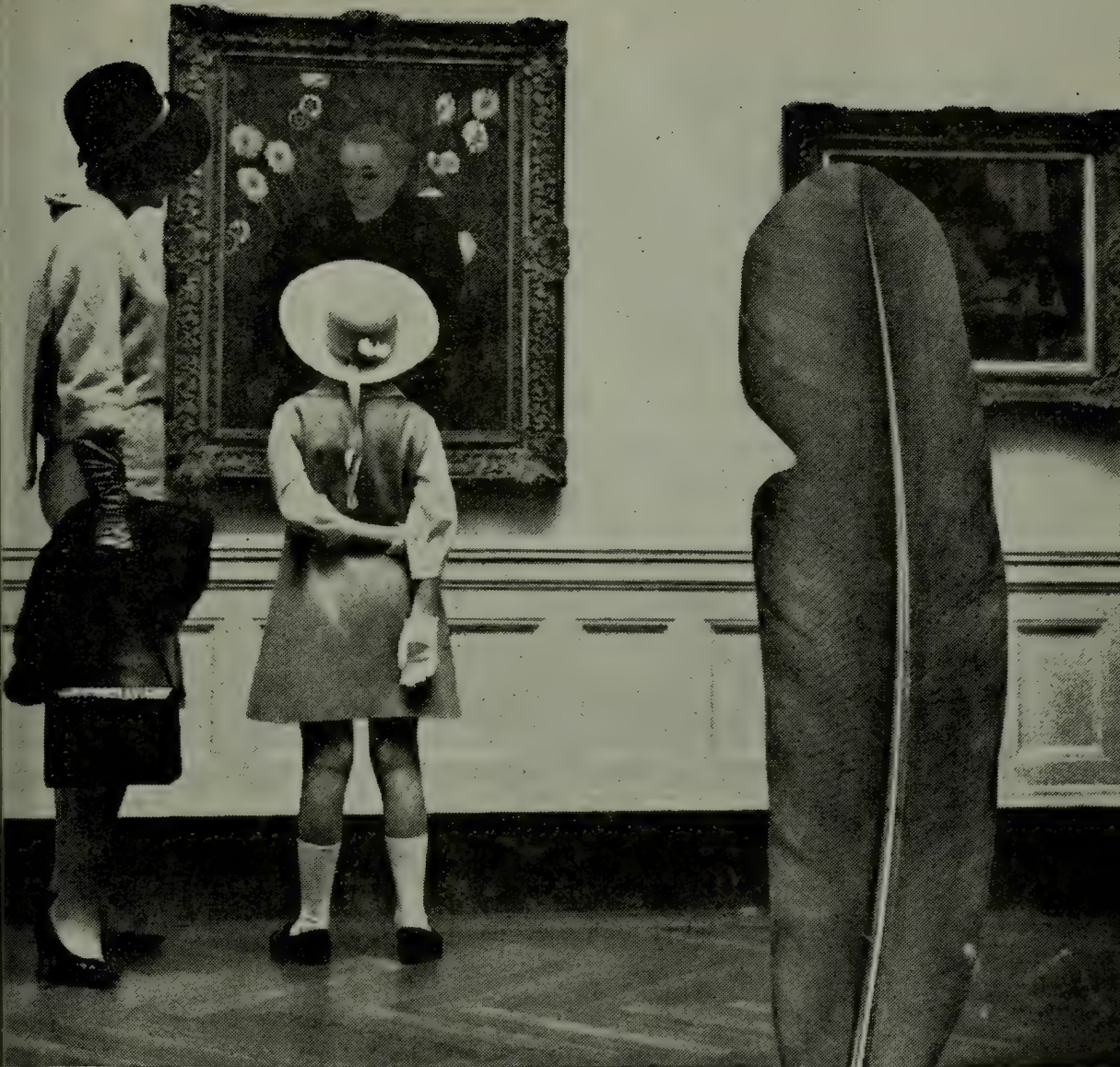
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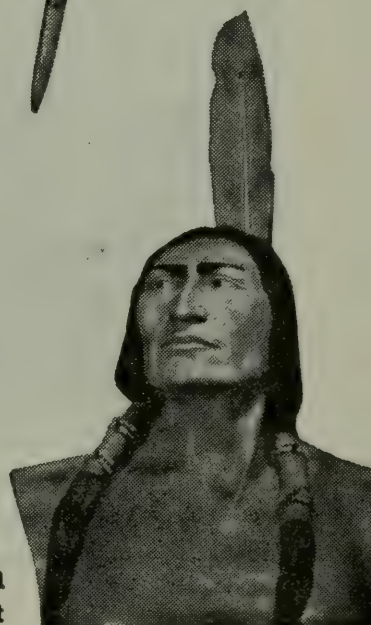
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notable is that by Balakirev, which he wrote in 1859, when nationalistic ideas were still forming. Almost at once he began to plan incidental music for the same play but this was neither performed nor published until 1904. Mr. Gerald Abraham, who is an authority on Russian music, describes the overture as "the most satisfactory of the tragic side of Shakespeare yet made in music." Balakirev described a plan behind his *King Lear* in a letter to Tchaikovsky of 1869. The translation is by Professor Abraham:

"Having first read the play . . . I fired my imagination with a general outline. I planned an introduction, *Maestoso*, and then something mystical (Kent's prediction). The introduction dies away, and a stormy passionate *allegro* begins. This is Lear himself, the discrowned but still mighty lion. The characteristic themes of Regan and Goneril serve as episodes, and finally the second subject of the calm and tender Cordelia. Then the middle section (storm, Lear and the Fool on the heath), with the repetition of the *allegro*; Regan and Goneril finally crush their father, and the overture dies away softly (Lear over Cordelia's corpse); Kent's prediction, now fulfilled, is heard again, and then comes the grave and quiet death."

According to Mr. Abraham, it is tragic that the best of Balakirev's music should be heard so seldom, and he suggests that a suite might be arranged for concert purposes.

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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by \$19,000.



Another Overture to *King Lear*, by Henri Litolff, was performed at the Boston Symphony concerts on April 11, 1903. Granville Bantock wrote an overture for brass band.

In 1904, Debussy was commissioned to write incidental music for a production of *King Lear* at the Odéon in Paris. He was not happy with the results and it was not until 1926, long after his death, that two short pieces were published: *Fanfare* for brass, drums and harp was reconstituted from sketches by Roger-Ducasse, and a short *Sommeil de Lear*, scored for flute, four horns, harp, timpani and strings, was also published. Some sketches remain for six other pieces.

A suite for tape recorder based on *King Lear* was written by Otto Luening, and a Ballet on the subject was composed by V. Persichetti. It is interesting to note that two living Russian composers have been intrigued by the subject — both Shaporin and Shostakovitch have written incidental music, although in the case of the latter, the manuscript is still unpublished.

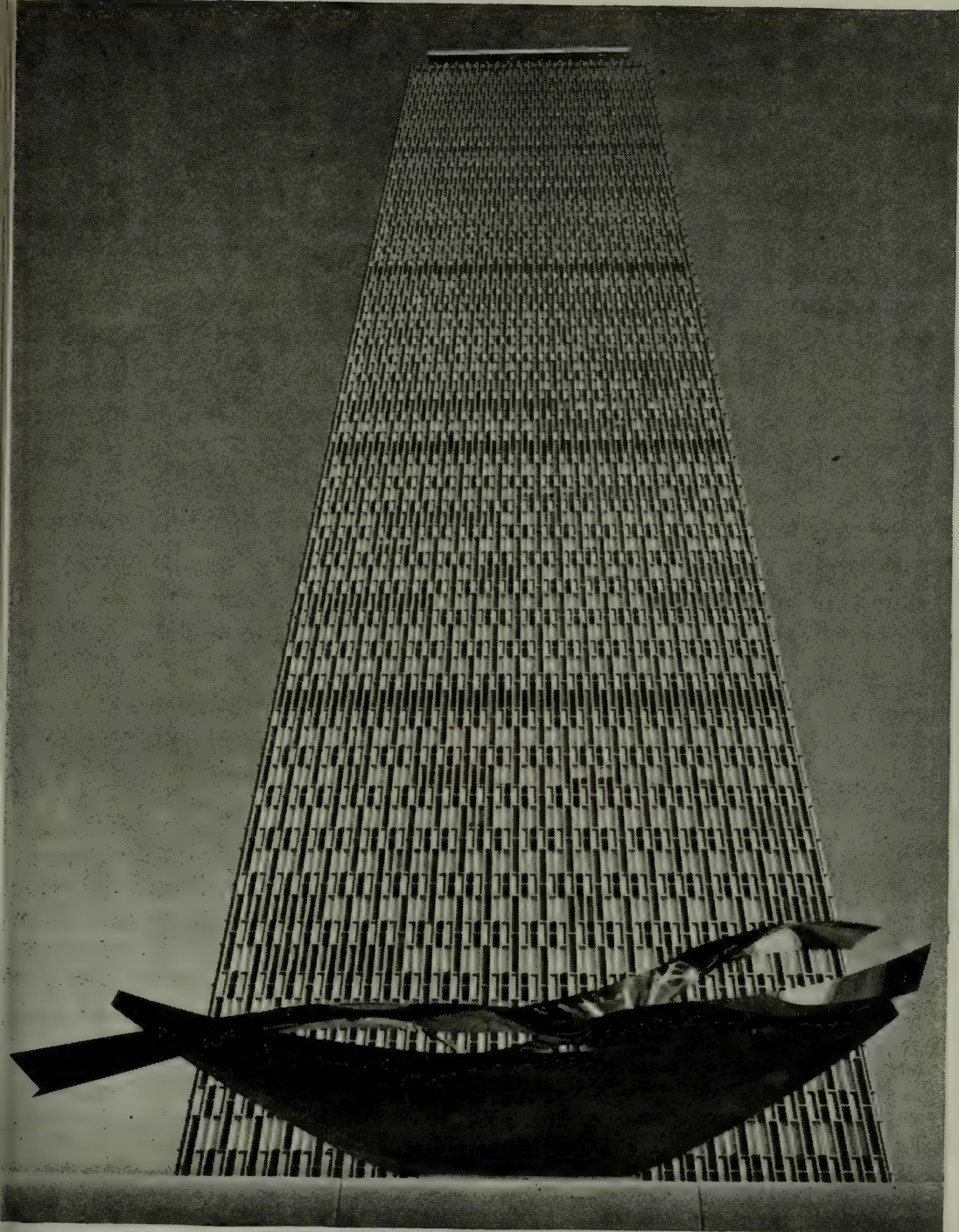
Settings of single songs from the play have frequently appeared, but the most interesting seem to be six settings by Castelnuovo-Tedesco.

Needless to say the works mentioned are only a fraction of the *King Lear* music which has been written, but a more complete listing will be found in *Shakespeare in Music*, a series of essays by John Stevens, Charles Cudworth, Winton Dean and Roger Fiske, edited by Phyllis Hartnoll (MacMillan and Company, Ltd., London, 1964).

D. T. G.





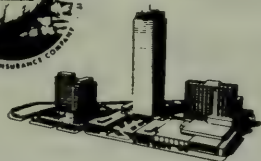


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## SYMPHONY IN THREE MOVEMENTS (1945)

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This Symphony had its first performance by the Philharmonic Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946.

The instrumentation is as follows: 2 flutes and piccolo, 2 oboes, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, piano, harp and strings.

WHILE he was studying with Rimsky-Korsakov in 1905-07, Stravinsky wrote a Symphony in E-flat major and dedicated it to his teacher. Stravinsky's "*Symphonies pour instruments à vent*" and his "*Symphonie de Psalms*," despite their titles, were not symphonies in any formal sense of the word. But his Symphony in C major, completed in 1940, and performed at these concerts January 17, 1941, and January 14, 1944 (the composer conducting in each case), could be called his closest approach to the traditional symphony. The Symphony in Three Movements is less symphonic in construction. Ingolf Dahl, describing it in the programs of the New York Philharmonic Symphony, remarked:

"The musical world, which has hardly taken cognizance of the fact that in Stravinsky's Symphony in C (1940) it was given a masterful example of classical symphonic procedure, already will have to take notice that with his new Symphony (1945) Stravinsky has moved on to the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of



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closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque.

"Harmonically, too, the new Symphony speaks a language which its composer has not spoken for a long time. His immediately preceding diatonicism is widened immensely, and an integral part is played by many of the intervals which gave the period from 'Sacre' to the 'Symphonies pour instruments à vent' its character."

Mr. Dahl's analysis follows:

"First Movement, *Allegro*: This is the weightiest of the three, both in size and content. The best name to describe its form would be 'Toccata,' but the score indicates just the metronome marking of the speed. The normal symphonic instrumentation is enlarged by a piano which plays an important role in the middle section, forming by itself a 'concertino' against the rest of the orchestra.

"The thematic germs of this movement are of ultimate condensation. They consist of the interval of the minor third (with its inversion, the major sixth) and an ascending scale fragment which forms the background to the piano solo of the middle part. After an opening 'motto' in fortissimo unison, and its extension, the horns state the first

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of these thematic nuclei. This basic interval of the minor third then becomes the ostinato bass to a forward-driving rhythmical section and constitutes the backbone, either melodically or harmonically, of all of the following short groups which evolve in free toccata-like fashion. The tone of agitated power and the angular brilliance of sound come to an end when violas and cellos state it with short-lived tranquillity to lead into the central section of the movement. Here the solo piano takes over, and the orchestral tutti is reduced both in sound and size. With utmost inventiveness the thematic germs and constantly new a-thematic material are woven into a web of increasingly polyphonic texture. A trio of two oboes and flute opens a soft codetta which makes use of intervals of high tension, suddenly interrupted by a repetition of the driving rhythmical ostinato from the first part. A recapitulation in reverse order follows, so that the motto of the opening is reached at the end, and with the extension of this motto transformed into elegiac chords, the brass instruments bring the movement to a soft close.

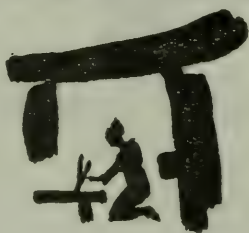
"Second Movement, *Andante*: Between the expansive orchestral forces of the outer movements this delicate intermezzo is written without trumpets, trombones and percussion. The concertino is formed by harp and flute. An opening string motif which is associated with both Mozart's and Rossini's barber reaffirms Stravinsky's affinity to the classic style, and it accompanies the halting lyricism of these two solo instruments. Even the tender grace of this music bears the markings of the heaviness of this world and many of its passages continue the mourning song of the composer's recent 'Ode.' The dialogue of flute

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and harp is joined by strings and woodwinds alternately and in a modified three-part form the beginning is recapitulated. A short transitional bridge leads without interruption into the next movement.

"Third Movement, *Con moto*: The full orchestra opens with an introduction of psalmic elevation. It sets the scene for three distinct sections which could be classified as either 'variations,' as this term is understood in the ballet, or as preludes to the final fugue. The first of these sections, opening with a duet for two bassoons, contains already the hidden fugue theme; the second is based on a major-minor arpeggio figure which weaves around in strings and woodwinds; the third elaborates the material of the introduction of this movement. The subsequent fugal section opens with the theme stated by the trombone and piano. Its development is of the highest ingenuity and intricacy and it shows again how Stravinsky makes this prescribed form serve his stylistic intentions without becoming its slave. The fugal form does never become an end in itself, the composer even takes pains to disguise it in order not to obscure with any obviousness of procedures the free expressivity of the music. The driving impulse of a tutti coda, that is a remarkable example of metrical spacing, creating a rhythm of silences within the rhythms of sound, leads the Symphony to a sonorous ending."

The composer himself was quoted in the New York program to this effect:

"This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

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Later on, in his *Dialogues*, Stravinsky made further explanations concerning the score, particularly about the first and third movements.

The first movement, according to him, was inspired by a documentary film of scorched-earth tactics in China; and the central episode for clarinet, piano and strings "was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields." The second movement was derived from incidental music which had been planned for the scene of "The Apparition of the Virgin" in the film of Werfel's *Song of Bernadette*. Mr. Stravinsky states that the beginning of the third movement was partly "a musical reaction to the newsreels and documentaries that he had seen of goose-stepping soldiers"; and the latter part of the movement, from the exposition of the fugue to the coda of the Symphony, was associated in his thought with "the rise of the Allies after the overturning of the German war machine."

We call attention to a very recent book entitled *Stravinsky, the Composer and his Works*, by Eric Walter White (University of California Press, 1966). To anyone interested in Stravinsky this book is a mine of valuable information.

*Fishelson's*

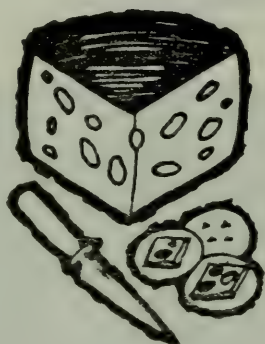
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ENTR'ACTE  
ON SAYING NOTHING NEW  
By GERALD COCKSHOTT  
(*The Musical Times*, March, 1957)

ONE of my favourite bits of music criticism occurs in *The Musical World* of 8 March 1838. "It may be a graphic example of the transcendental horrors of German insanity, but it is not music," says the critic — of a passage in Weber's Overture to *Euryanthe*. In 1899 a critic remarked that "M. Delius's music is bizarre and cacophonous to a degree almost unapproached"; and about twenty-five years ago an eminent writer on musical subjects, who is happily still with us, headed an article in the *Radio Times*: "Is Bartók mad — or are we?"

No modern music critic is going to be caught out like that; but change, as we know only too well, does not necessarily mean progress. An attitude of pontifical blindness towards anything obviously out of the rut is seldom to be met with in critical writing nowadays; but this is not to say that the critic has altogether mended his manners and reformed his ways. He has, rather, reversed his criteria. Where his predecessor was inclined to favour the traditional and castigate the

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new, he tends to favour what he considers to be new and castigate what he is pleased to call old-fashioned.

It is an understandable reaction, but it is not one that is necessarily approved of by the pioneering composer himself. "The duty of the composer," says Dr. Vaughan Williams, "is to find the *mot juste*. It does not matter if this word has been said a thousand times before as long as it is the right thing to say at that moment. If it is *not* the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment." Elsewhere Dr. Vaughan Williams has made the same point even more bluntly: "If another composer has said the same thing before, so much the worse for the other composer."

The most obvious fault of some of the critics in the past — it is easy to be wise so long after the event — was that they were more indulgent towards lifeless exercises in a style with which the majority of listeners were familiar than towards works of imagination whose idiom was strange to them. Today, some critics — the younger ones in particular — so far from exhibiting a discernment denied to their predecessors,

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merely show themselves more indulgent towards lifeless exercises in a style with which the majority of listeners are unfamiliar than towards works of imagination whose idiom is *not* strange to them. It is unfamiliarity of idiom, not newness of content, that seems to determine their reaction. Constant Lambert, writing in the nineteen-thirties, gives a delightful example of this failing. "Some ten years ago an immature quartet of Walton's, written in the then fashionable revolutionary manner of Central Europe, earned for him the title of 'International Pioneer.' In 1933 his mature but regrettably consonant *Belshazzar's Feast* was dismissed, particularly by the older critics, as 'routinier,' conventional, and unworthy of its place in so selectly revolutionary a festival. The rest of the works were still in the style that Walton himself had used ten years before, but it so happened that Walton's development had led him away from official revolt to personal revolt. It would be a tenable hypothesis that Walton himself was the real revolutionary and the others the conservatives." (The critics who turned up their noses at *Troilus and Cressida* might re-read Lambert with profit.)

Every composer is influenced by somebody: the position today is that the influences that are understood and welcomed by Covent Garden or Festival Hall audiences are anathema to the young critic, and the converse too applies. If a new composition by an Englishman

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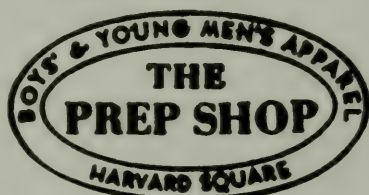
owes something to Vaughan Williams, then it is likely to be condemned as "conservative in language"; whereas if it is clearly influenced by Mahler or Schoenberg it will be praised as "saying something new." The young critic who talks of "newness" is often not really concerned with newness at all: he is merely showing a preference for one tradition rather than another; and it has become the fashion in some circles to favour the one that is foreign to the majority of concert-goers.

Elgar once remarked of critics, "They are the victims of their own temperaments. . . . The music they condemn is . . . the music that does not appeal to their particular kind of nervous system."\* While this is true to a certain extent of all of us, it seems particularly apposite to the devotees of what one might term the Viennese neurotics. Still, granted that we give the pioneer his due (even if he is a pioneer in a waste land), I confess I cannot see why the droves of camp followers should be praised simply for following one pioneer rather than another. The man who imitates Schoenberg is no more original than the one who imitates Vaughan Williams; nor is neo-modal harmony any more or less old-fashioned than a harmonic style that derives from nineteenth-century German chromaticism.

\* Gerald Cumberland: *Set Down in Malice: a Book of Reminiscences*. Grant Richards, 1919.

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In any case, is "newness" — even genuine newness — a valid criterion? If it is, then a beautifully finished composition by Gordon Jacob in a traditional style must be considered *ipso facto* inferior to a piece of *musique concrète*; and while we may praise the Epilogue to Vaughan Williams's Sixth Symphony we must reject the slow movement of the Eighth. Beauty of sound will not enter into it. Some critics today seem to be so haunted by the solecisms of their predecessors that the adjective "ugly" is rarely to be found in their notices: in fact, one seldom gains much impression from their writings as to what a work *sounds* like. Of course, we may read between the lines, and if a work is praised primarily for its textures we may guess that the composer's melodic and harmonic invention do not amount to much; but the critic will not say so, as if to him beauty of melody and harmony is comparatively unimportant. Yet the works of the great masters that are no longer thought worth performing are not neglected because their craftsmanship is faulty but because their melodic invention is below the composers' best.

Personally, I have some confidence in the judgment of the ordinary educated listener, and it is a great mistake to assume that he must inevitably be wrong. He has caught up with Vaughan Williams and with a great deal of Bartók and Hindemith; he will listen with pleasure to Walton, Copland, Ibert and Prokofiev; and the fact that he has not yet caught up with Schoenberg's orchestral pieces of 1909 does not seem to me to reflect to his discredit. When before in the history of music has a composition seemed well-nigh unintelligible, not only to the ordinary concert-going public but to the majority of trained musicians, nearly half a century after it was written, while later work by the composer's contemporaries and juniors have become plain sailing? Not everything that is obscure when it is first performed will

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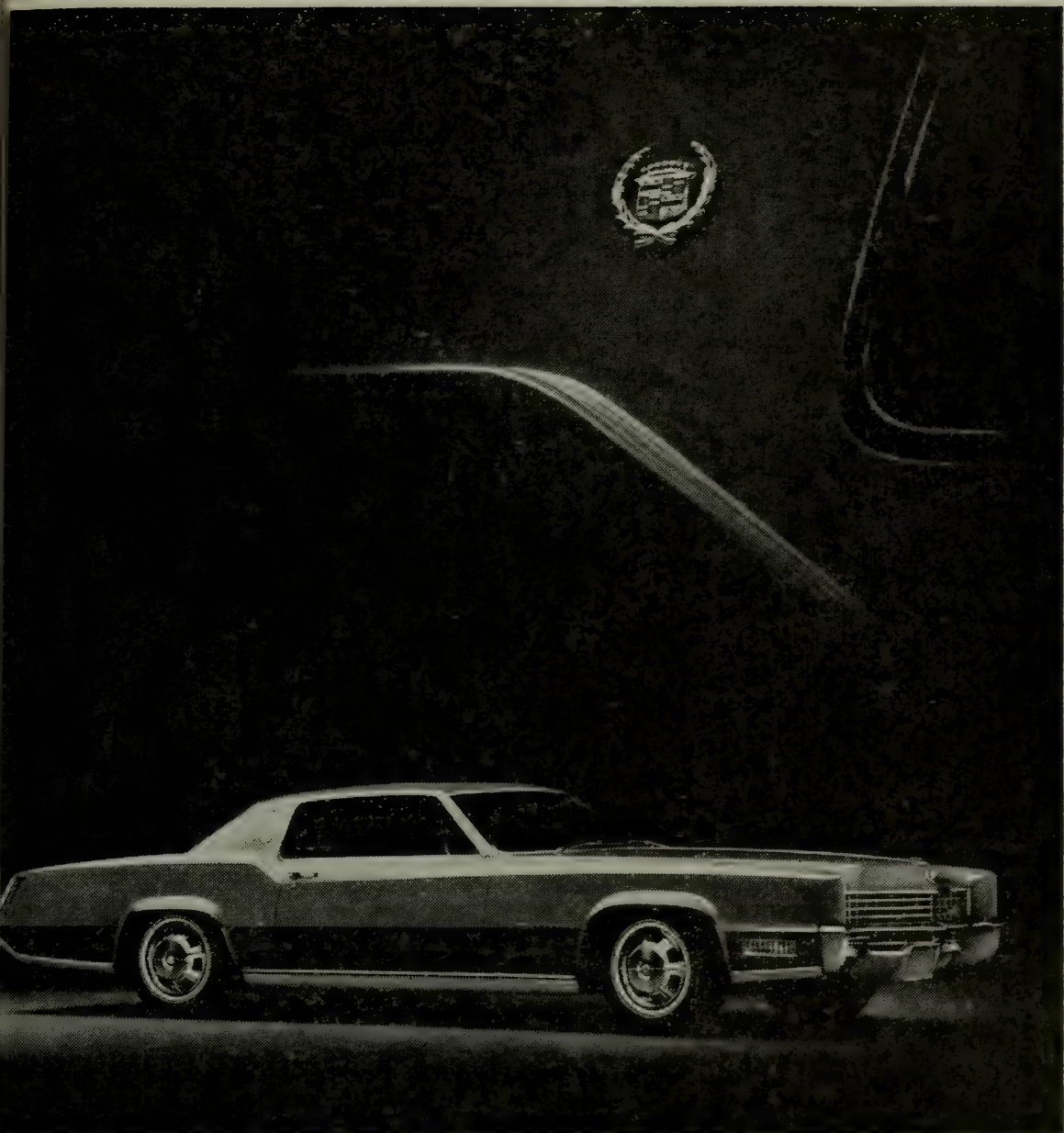
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"please one day"; and what *aesthetic* objection is there to music that affords the average listener some of the pleasure that he derives from the classics? The choice does not, as is sometimes implied, lie between the two extremes of good music that interests the few and bad music that appeals to the many. There is a great deal being composed that is both good and comprehensible to a listener blessed with discrimination but little specialized knowledge; and it is this music, rather than the esoteric, that I feel the critic should endeavour to approach with sympathy and understanding. By all means let him censure bad workmanship, triteness and sentimentality. What I object to is the tendency in some quarters to belittle the composer who, without compromising his artistic integrity, succeeds in giving pleasure to a comparatively wide audience, and to imply that he would do better if, like Mr. X, he juggled with a few tone rows. Pope's maxim may still be borne in mind:

A perfect Judge will read each work of Wit  
With the same spirit that its author writ.

Vitality and charm mean more to most listeners (and mean more in the long run) than crab canons — and rightly so, for academic devices are of no artistic value in themselves, least of all when they are used in atonal compositions. It is difficult to see why the "revolutionary" twelve-noters should be praised for the *strictness* with which they use the time-honoured contrapuntal devices of "conservative" composers or why there is supposed to be any virtue in *atonal* canons, fugues and passacaglias. A composer cannot even applaud their ingenuity, since he knows that no ingenuity is required to write counterpoints that do not fit a basically diatonic harmonic scheme.

A century hence it will be small matter whether a composition that has stood the test of time — which means the test of the approval of a comparatively large body of listeners — was hailed as new or condemned as old-fashioned when it first appeared; and it is not impossible that our descendants will find some of the musical judgments of our day as wide of the mark as those of earlier years — and as amusing.

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# SYMPHONY IN D MINOR, No. 7, *Op. 70*

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

The Symphony in D minor, formerly known as the Second, was completed in Prague in sketch and score between mid-January and mid-March of 1885. The first performance was in London at a concert of the London Philharmonic Society on the April 22nd following, when the composer conducted. It was published by Simrock in Berlin before the year had ended as Symphony "No. 2." It was performed on the continent when Hans Richter conducted it in Vienna in January, 1887, and by Hans von Bülow in Berlin in 1889. The first performance in the United States was at a concert of the New York Philharmonic Society on January 9, 1886. Wilhelm Gericke introduced it to the concerts in Boston on October 22 of the same year, and repeated it November 18. Arthur Nikisch conducted it in 1891 and 1893, Emil Paur in 1896, Gericke in 1899 and 1903, Pierre Monteux in 1921 and 1923 (November 16). Almost forty years later Erich Leinsdorf conducted this Symphony at the concerts of February 8-9, 1963.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THIS Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A renumbering of his works of which there were more than eight hundred, eventually became imperative owing to questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points.\* About the symphonies there was no real problem. Dvořák had made his own notation: "This Symphony was published by Simrock as No. 2, but this is incorrect." He well knew

\* Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This has been revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.





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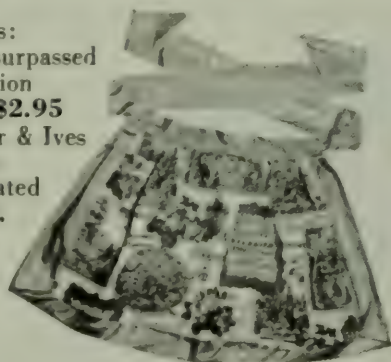
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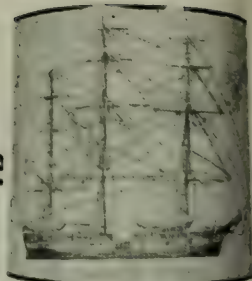


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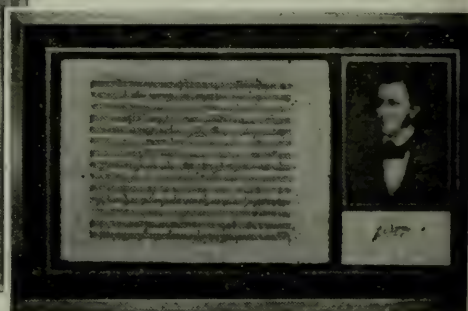
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that Simrock's "No. 3" among the familiar five actually preceded his "No. 2" in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes No. 8, and the "New World" No. 9. Dvořák technically becomes one of the immortals who have made nine a mystical number.

Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: "The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written." In other words, this score was the result of special planning. "Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: "Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!" He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed a confident hope that his next symphony after the one in D major would be "quite different." His publisher Simrock, having been told by Dvořák that he was making good progress with the new symphony,

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was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had written to Simrock: "Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result." The Symphony was received with great acclaim in St. James Hall, and accounted at least as important as the *Stabat Mater*. The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as "something unaccountable." Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as "Caliban" on account of his shaggy mane, and who described him to his wife as "a genius who looks like a tinker."

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3000 marks while asking for a new series of the more marketable Slavonic Dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

"(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

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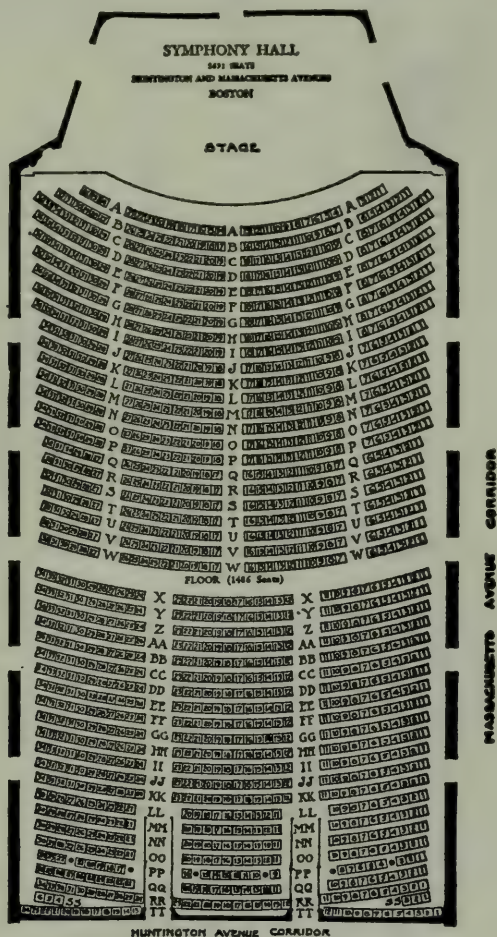
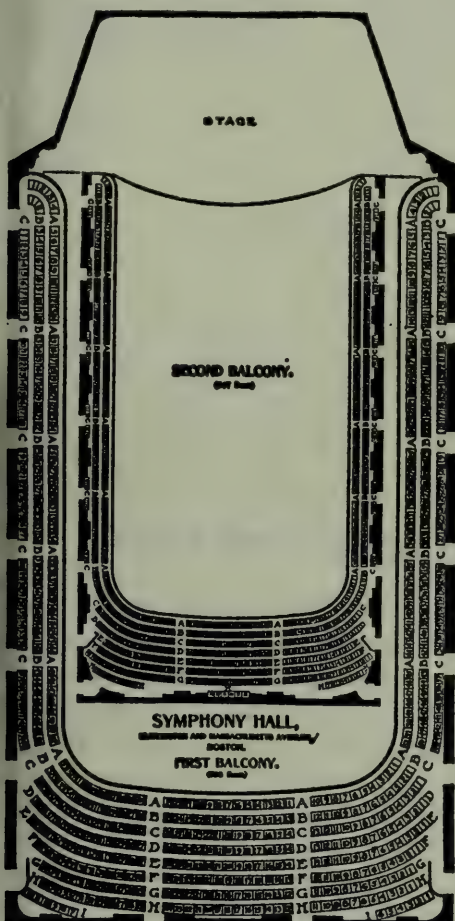
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“(4) If we look at this from a common sense point of view, recon-  
sidering all you have indicated in your last letter, it leads to the plain  
conclusion: that I should write no symphonies, no big vocal works  
and no instrumental music; only now and then perhaps a couple of  
‘lieder,’ ‘Piano Pieces’ and ‘Dances’ and I don’t know what sort of  
‘publishable’ things. Well, as an artist who wants to amount to some-  
thing, I simply cannot do it! Indeed, my dear Friend, this is how I see  
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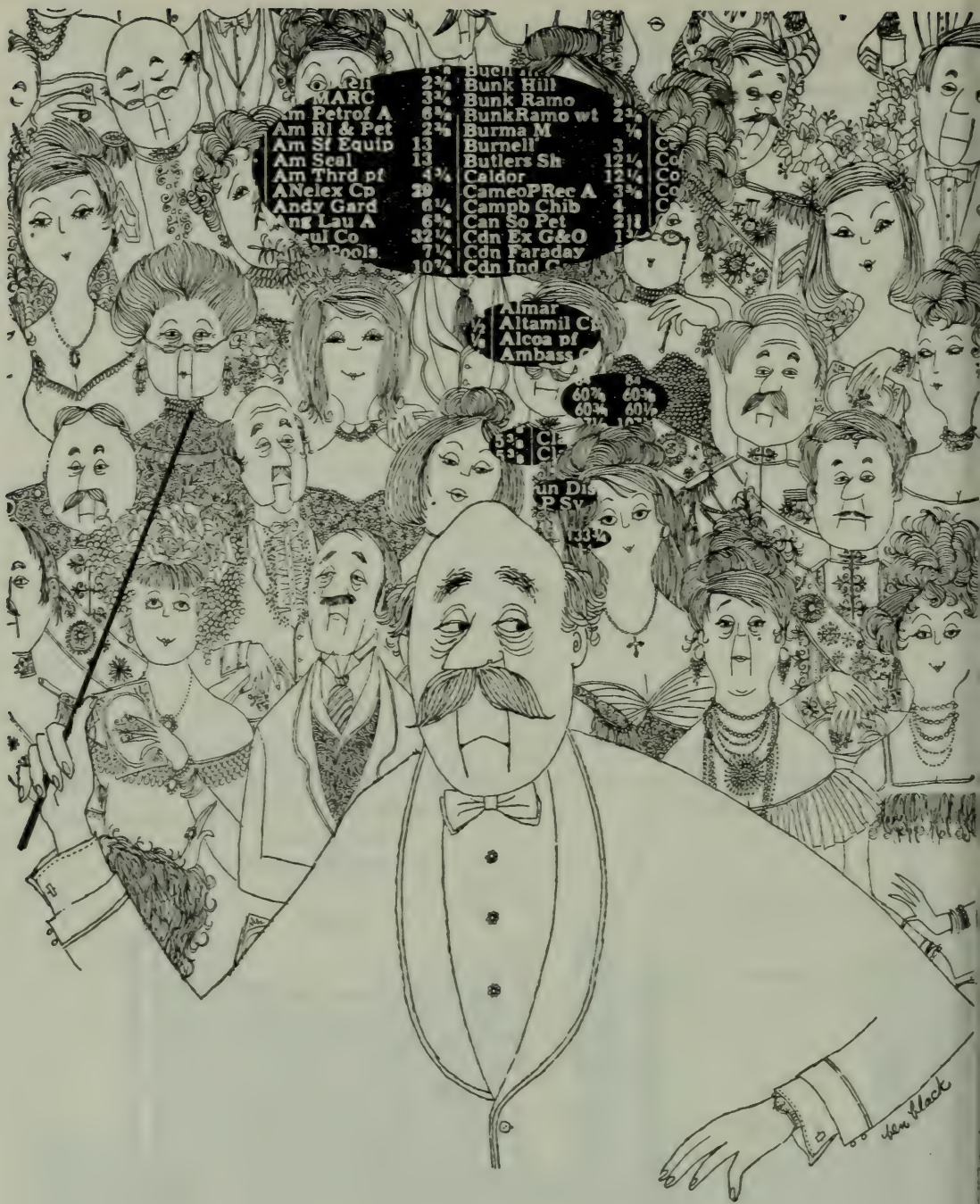
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J. N. B.

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RAVEL	Piano Concerto in G	} (LORIN HOLLANDER)	LM-2667
DELLO JOIO	Fantasy and Variations		
FAURÉ	Elegy for Cello and Orchestra (SAMUEL MAYES)	LM-2703	
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	Toccata Concertante		
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KODÁLY	Suite from "Háry János"	}	LM-2859
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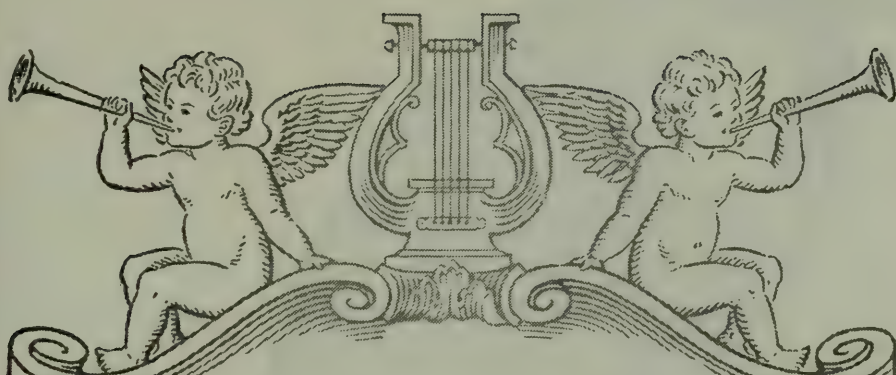


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## GUEST CONDUCTOR

COLIN DAVIS first emerged from  
the ranks of young conductors as a re-  
sult of several remarkable performances  
at the Edinburgh Festival with the  
London Mozart Players, with the Royal  
Philharmonic at the Royal Festival Hall,  
and on two occasions in 1959, when he  
took over concerts from Otto Klemperer,  
including two concert performances of  
*Don Giovanni* in the Royal Festival Hall  
with an international cast.

Born in Weybridge, Surrey, in 1927,  
Mr. Davis studied the clarinet at the  
Royal College of Music, and then  
joined the Household Cavalry as a  
musician for his national service. At  
the age of twenty-two he was conducting  
the Kalmar Orchestra, and a year later  
performances with the Chelsea Opera  
Group. He toured with the Ballet  
Russe, and in 1952 made his first ap-  
pearance at the Royal Festival Hall as  
one of the conductors of the Festival

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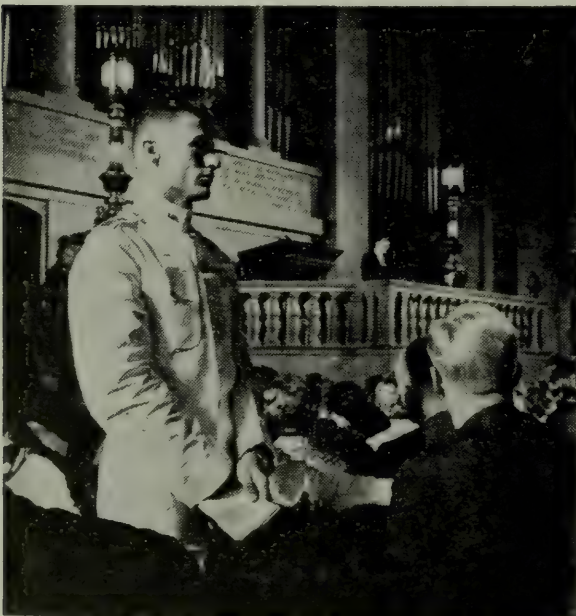
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Ballet Season. He was appointed Assistant Conductor with the BBC Scottish Orchestra in 1957, and while in Scotland also had the opportunity of conducting the Scottish National Orchestra on several occasions. In a comparatively short period of time, Mr. Davis had conducted most of the principal orchestras of Great Britain, and was making regular appearances on the continent. He became widely known abroad after conducting the CBC Symphony Orchestra in Canada in 1959, and later the Minneapolis Symphony. In 1962, he conducted the first performance in Germany of Britten's *War Requiem* with the Berlin Philharmonic Orchestra. Concerts with the London Symphony Orchestra on their 1964 World Tour established his reputation even more widely.

Mr. Davis began to develop his operatic career in 1959 when he first conducted performances at Sadler's Wells Theatre, including new productions of *Oedipus Rex*, *Fidelio*, and *Don Giovanni*. In the Glyndebourne season of 1960 he was called upon to take over *The Magic Flute* from Sir Thomas Beecham who was ill. In the same year he was appointed Principal Conductor of Sadler's Wells Opera, and in 1961 he became the Company's Musical Director. Among the productions he conducted for them were such works as *Ariadne auf Naxos*, Janáček's *The Cunning Little Vixen*, Brecht/Weill's *Mahagoni*, *The Rake's Progress*, and the first performances of Richard Rodney Bennett's opera *The Mines of Sulphur*.

Mr. Davis was appointed Principal Conductor of the BBC Symphony Orchestra in 1965. He succeeded Antonio Dorati and is the youngest conductor ever to hold this post.



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VIVALDI . . . . . Concerto in A minor for Strings and Continuo

MOZART . . . . . "Festival" Sonatas for Orchestra and Organ  
Sonata in C major, K. 263  
Sonata in E-flat major, K. 67  
Sonata in C major, K. 278

I N T E R M I S S I O N

MOZART . . . . . Prelude and Fugue in C minor  
(Played on the pedal harpsichord)

BACH . . . . . Sinfonia to Cantata No. 29, "We thank Thee, Lord"  
(Wir danken dir, Gott)

POULENC . . . . . Concerto in G minor, for Organ, Strings and Timpani

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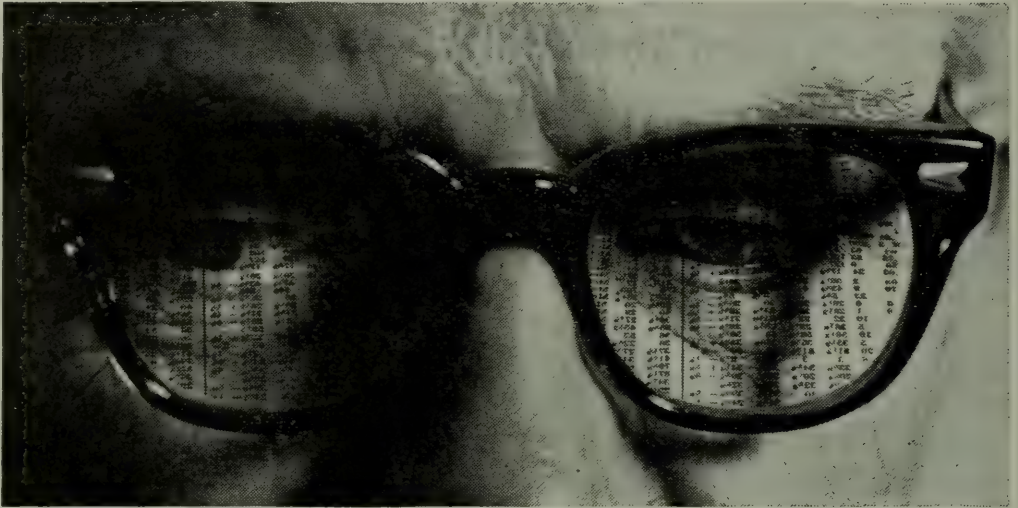
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THURSDAY EVENING, FEBRUARY 9, at 8:30 o'clock

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COLIN DAVIS, *Guest Conductor*

- BERLIOZ.....Overture, "King Lear," *Op. 4*
- STRAVINSKY.....Symphony in Three Movements (1945)
- I. Allegro

II. {Andante

III. {Con moto

INTERMISSION

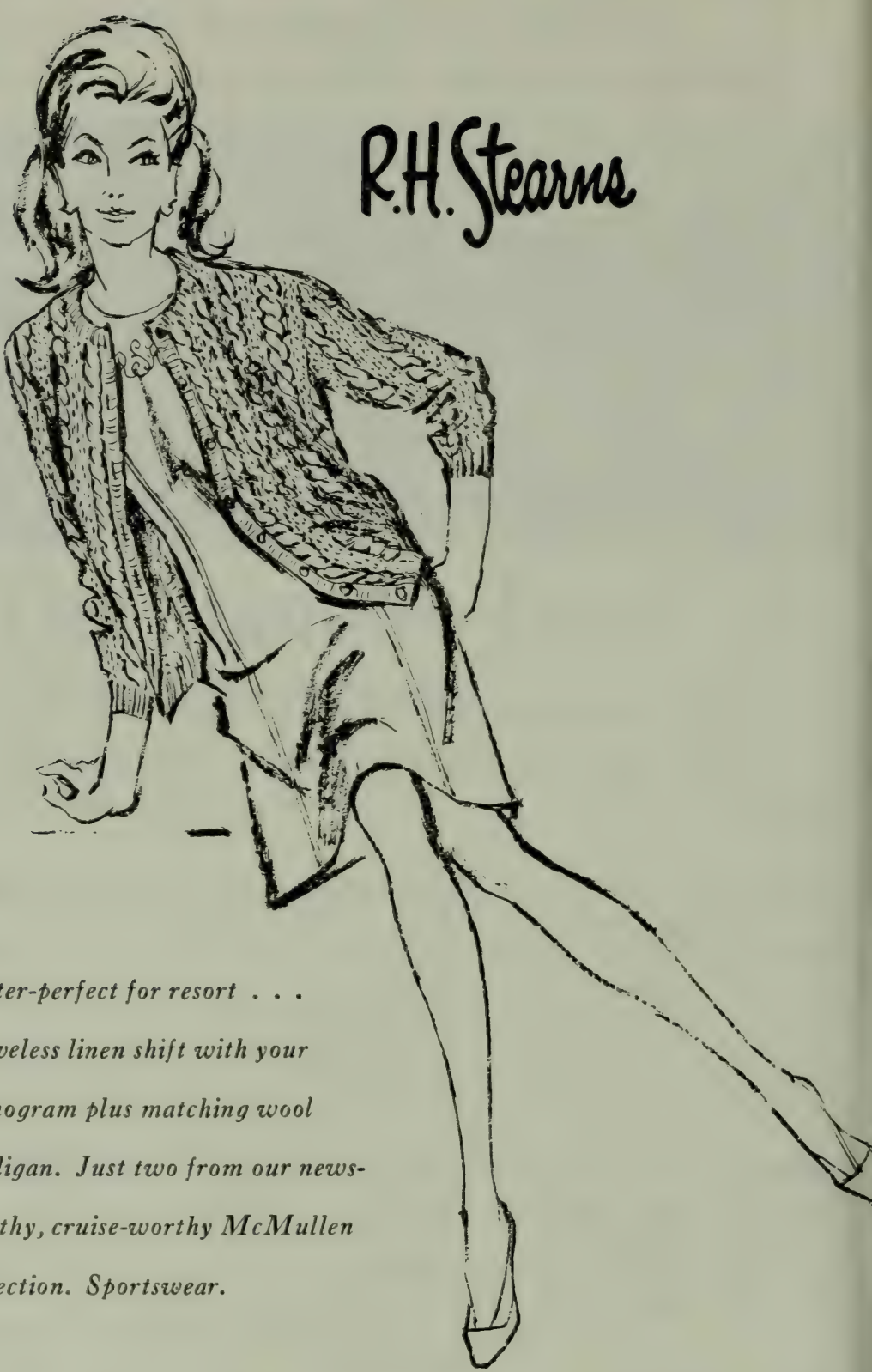
- DVOŘÁK.....Symphony No. 7, in D minor, *Op. 70*
- I. Allegro maestoso

II. Poco adagio

III. Scherzo: Vivace: Poco meno mosso

IV. Finale: Allegro
-





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## OVERTURE TO "KING LEAR," *Op. 4*

By HECTOR BERLIOZ

Born in La Côte Saint-André, December 11, 1803; died in Paris, March 9, 1869

The Overture was performed in Boston at one of Theodore Thomas's concerts, December 3, 1872. Performances at concerts of the Boston Symphony Orchestra were on January 12, 1884; March 12, 1887; January 20, 1894; February 17, 1900; December 3, 1904; October 13, 1917; December 21, 1918, conducted by Henri Rabaud.

Dedicated to Armand Bertin, the Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, and strings. The score was published in September, 1839. An arrangement by J. A. Leibrock for pianoforte (four hands) was published in September, 1843; one for two hands by Leibrock in February, 1854.

IN APRIL, 1831, Berlioz, tormented by thoughts of Mlle. Camille Moke, stopped at Florence, Italy, on his way from Rome to Paris; for he was willing to forfeit his holding of the *Prix de Rome* by returning. His jealousy led to the tragi-comedy of his "false suicide." Purposing to kill Camille, her mother, and Pleyel, he bought a chambermaid's costume for disguise, bonnet, and green veil, and provided himself with a bottle of laudanum, a bottle of strychnine, and two pistols. "I must hurry to Paris," he wrote in his Memoirs, "to kill two guilty

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grey and navy.

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women and one innocent man. For this act of justice I, too, must die." But when he arrived at Nice, the folly of his plan struck him, and a letter of advice from the director of the Roman Academy led him to rest at Nice.

It was in a laurel grove on the bank of the Arno that Berlioz read Shakespeare and "discovered 'King Lear.'" He shouted in his admiration. He thought he would "burst with enthusiasm"; in his transport he rolled on the grass. From the tragedy he took these lines which afterwards he put at the head of "Passions" in the *Symphonie fantastique*:—

As flies to wanton boys, are we to th' gods;  
They kill us for their sport.

It was, then, at Florence before he thought of slaughter in Paris that he began to write the Overture to "King Lear." In May at Nice he revised and orchestrated it and sketched his Overture to "Rob Roy." He wrote to Humbert Ferrand: "My repertory is enlarged by a new overture. I completed yesterday an Overture to Shakespeare's 'King Lear.'" This letter was dated "10th or 11th of May." On May 6 in a letter addressed to Gounet, Girard, Hiller, Desmaret, Richard, and Sichel, he wrote: "I have almost finished the Overture to 'King Lear'; I have only the instrumentation to do." In January, 1832, at Rome he

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re-copied the separate parts of the Overture. He was at work as a copyist at Côte-Saint-André in June of that year. Bored in his birth-place, he begged Ferrand in October to visit him, that he might have someone with whom he could talk, and he asked him to bring the plays of "Hamlet," "Othello," "King Lear," and the score of Spontini's "La Vestale."

But let us read the story of the Overture as told by Berlioz in his Memoirs:—

And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the Overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life; O Nizza!

But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Pied-

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montese garrison at the café; I even played a game of billiards with them one day; that was enough to inspire the chief of police with grave suspicions on my account.

"Evidently this young French musician has not come to Nice to attend the performances of 'Matilda di Sabran'" (the only work that was to be heard there then), "for he never goes to the theatre. He spends whole days on the rocks of Villafranca . . . he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the *table d'hôte* . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguering himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of *Young Italy*, it is clear as day, a most flagrant case of conspiracy!"

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation:

"What are you doing here, sir?"

"I am getting over the effects of a cruel illness; I compose, dream, thank God for making so beautiful a sun, such a sightly sea, such green mountains."

"You are not a painter?"

"No, sir."

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*Gino Cioffi*



Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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"England!"

"Who lived, according to Shakespeare, some eighteen hundred years ago, and was weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . ."

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"Then I will go back to Rome, and continue composing without a pianoforte, with your permission."

So it was done. I left Nice the next day, very much against my will, it is true, but with a light heart and full of *allegria*, thoroughly alive, and thoroughly cured.

It has been said that the Overture was first played at a concert given in Paris on December 9, 1832. We are not able to substantiate this statement. Berlioz's *Symphonie fantastique* and "Lélio" were then performed, the latter for the first time, but we find no mention of the production of this Overture. Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832-33. Berlioz himself was notoriously careless about dates in his romantic Memoirs, but he states distinctly that the program of the concert on December 9, 1832, was composed of the *Symphonie fantastique* and "Lélio."

The Overture was certainly played, from manuscript, at the concert given by Berlioz in the hall of the Paris Conservatory, November 9, 1834.

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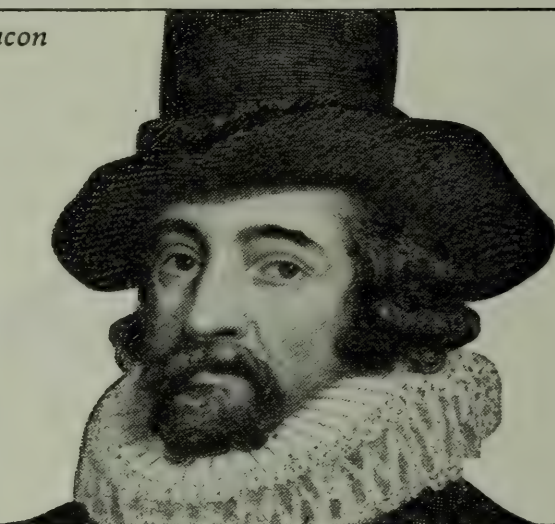
The Overture was played again at Berlioz's concert on December 14, 1834. The first performance in Germany was at Brunswick, January 18, 1840, when A. B. Bohrer conducted.

The Overture was performed in New York at a concert of the Philharmonic Society, George Loder conductor, on November 21, 1846.

The Introduction, *Andante non troppo lento, ma maestoso*, C major, 4/4, begins with an imperious phrase in the violas, violoncellos, and double-basses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated pianissimo by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, fortissimo, by violas, violoncellos, and double-basses, and the last figure of each section is again echoed softly by the horns,

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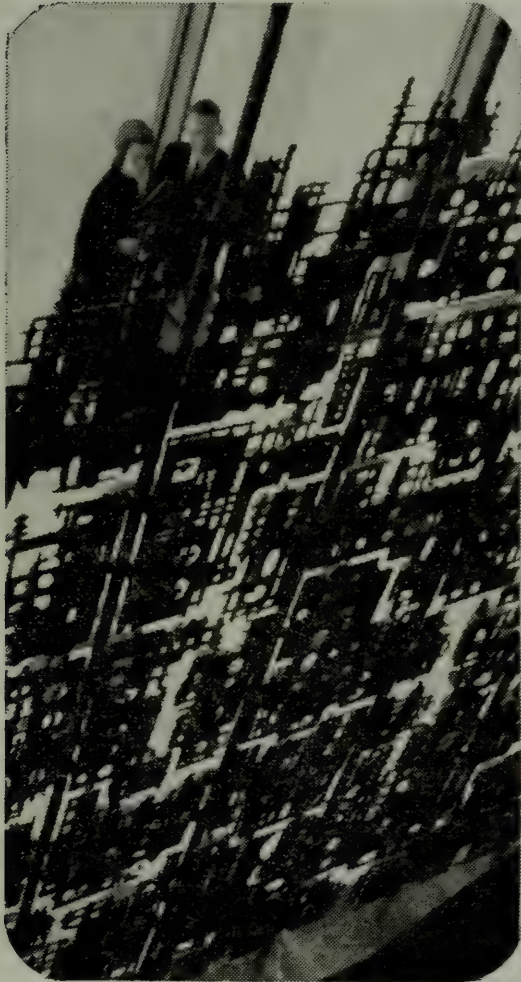
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while muted violins answer in softest pianissimo. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the Overture, *Allegro disperato ed agitato*, 2/2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from

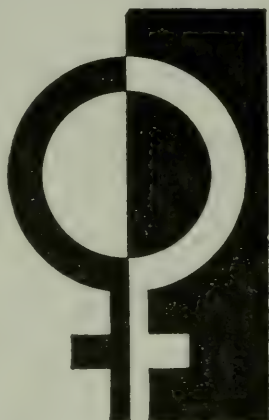


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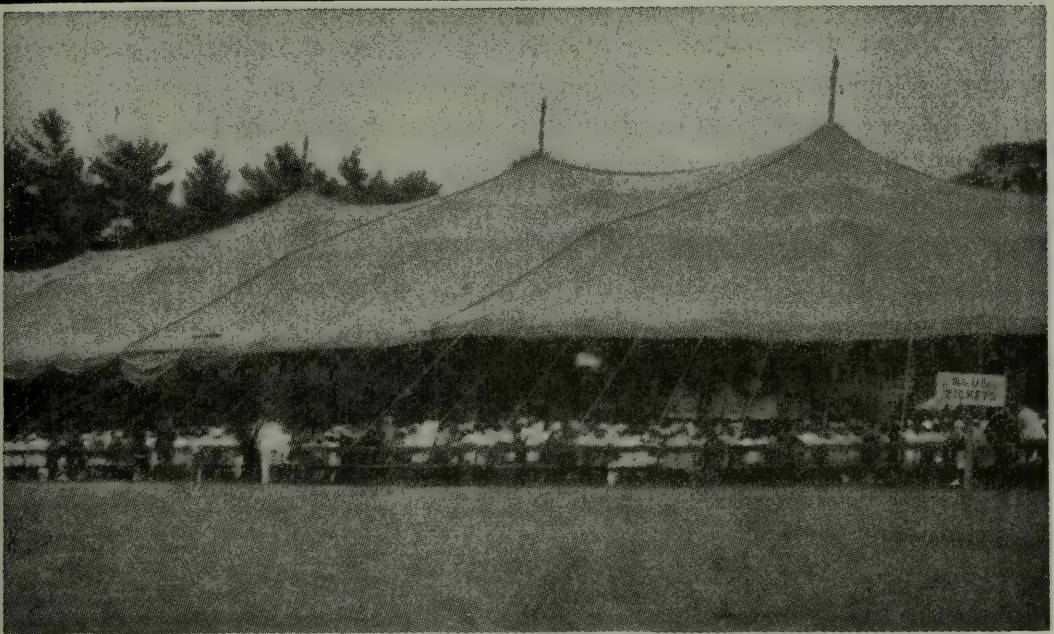
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That was the beginning of a \$100,000 fund-raising campaign for the Tanglewood Music Shed which was completed in 1940. (Incidentally, Koussevitzky DID return the following summer.)

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instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the Overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

. . .

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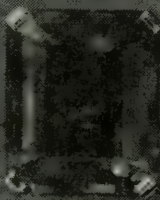
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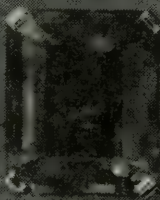
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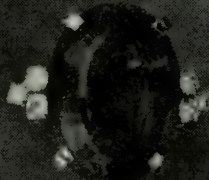


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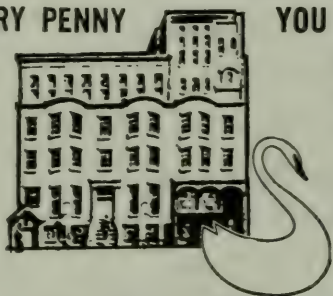
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The reader of Berlioz's Memoirs knows the composer's passionate adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and M. André Hallays, in his admirable preface to a collection of Berlioz's feuilletons, published under the title "Les Musiciens et la Musique," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Le Tourneur's translation that the English poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remember. He had been present with poignant emotion at the performance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of

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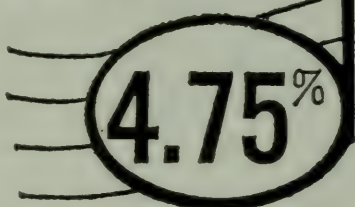
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English, that I caught glimpses of Shakespeare only through the mist of Le Tourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfortune to be about as ignorant today. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. *Shakesperian* was for him as for them the word that excused all sorts of follies; *Shakesperian*, the crushing effects for which he increased the sonorities of the orchestra; *Shakesperian*, his obsession by the colossal, the titanic; *Shakesperian*, the mixture of the trivial and the sublime in the symphony; *Shakesperian*, above all, the contempt for the conventions that belong the the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."



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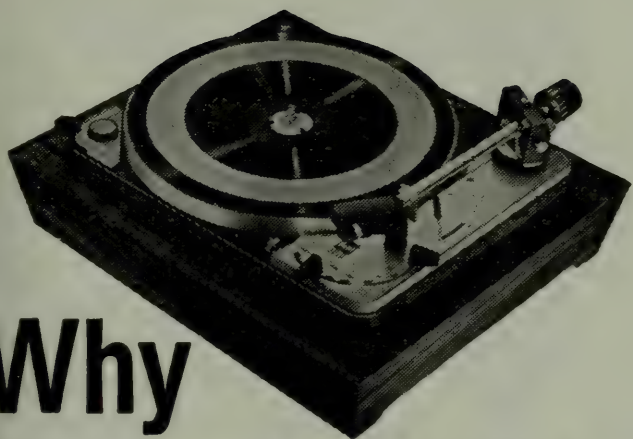


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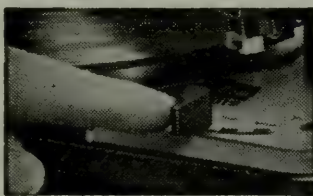
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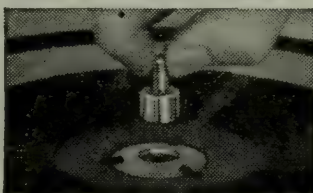
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*King Lear* has attracted the attention of many musicians, some writing full operas, some writing overtures; others, incidental music or single songs. It would seem that no tragedy of Shakespeare would be more difficult to condense in purely operatic form, and the few attempts which have been made cannot be called wholly successful. In this century there have been three Italian settings: one called *Cordelia*, by G. Cottrau, with text arranged by the composer, which was produced in Padua in 1913. A second attempt, entitled *Re Lear*, with text by G. Papini, was written by V. Frazzi and produced in Florence in 1939. Two years earlier, Alberto Ghislanzoni also produced a full-scale opera with text by himself, and this opera was produced in Rome in 1937.

We know that Verdi was keenly interested in the drama but never felt that his musical thoughts were of sufficient magnitude to present this great tragedy. It is also known that after writing *Madam Butterfly*, Puccini entertained the idea of a *King Lear* opera, which he did not pursue.

Overtures to *King Lear*, in addition to the one by Berlioz, have been written by several distinguished musicians. Perhaps the most

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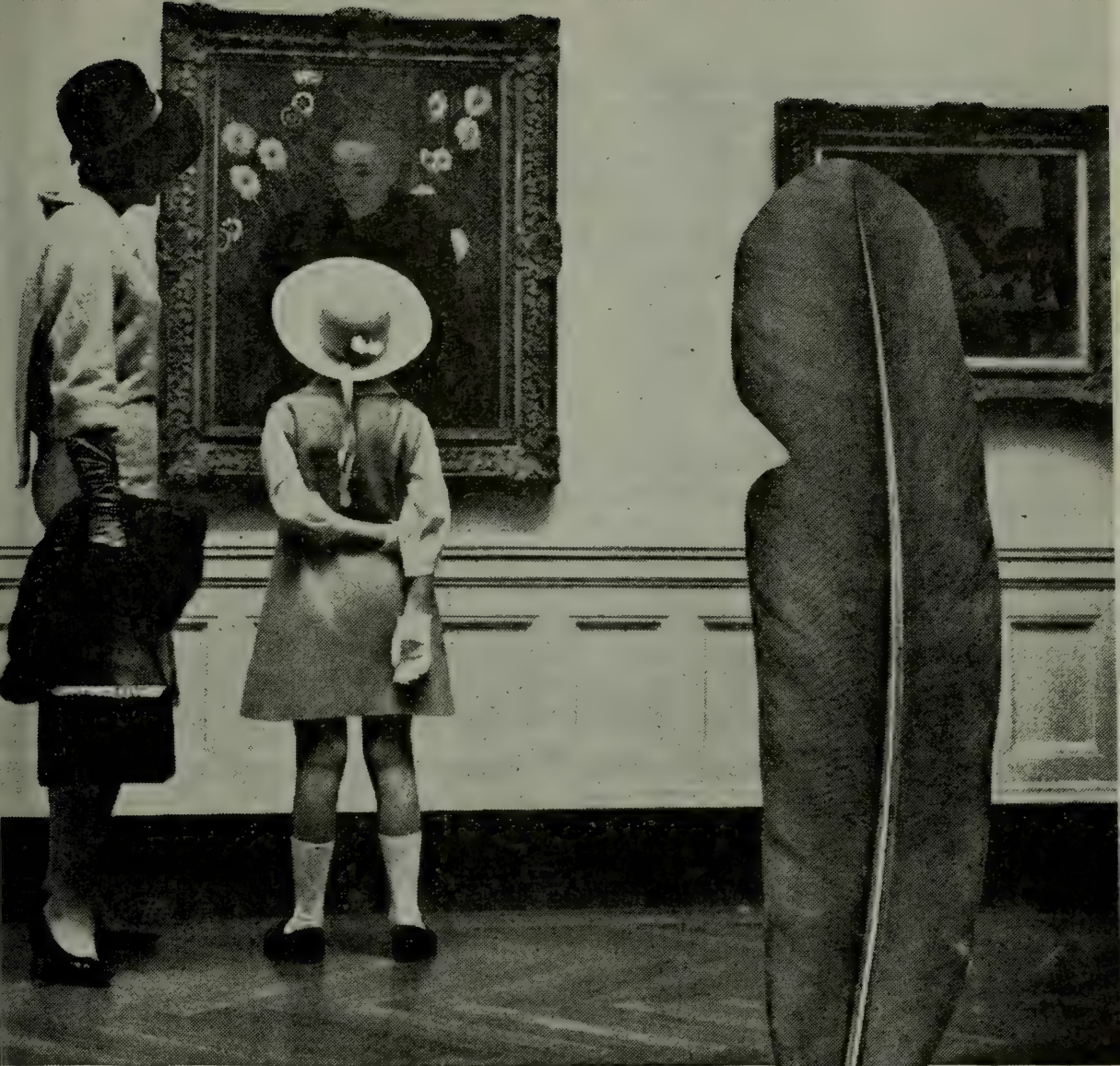
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notable is that by Balakirev, which he wrote in 1859, when nationalistic ideas were still forming. Almost at once he began to plan incidental music for the same play but this was neither performed nor published until 1904. Mr. Gerald Abraham, who is an authority on Russian music, describes the overture as "the most satisfactory of the tragic side of Shakespeare yet made in music." Balakirev described a plan behind his *King Lear* in a letter to Tchaikovsky of 1869. The translation is by Professor Abraham:

"Having first read the play . . . I fired my imagination with a general outline. I planned an introduction, *Maestoso*, and then something mystical (Kent's prediction). The introduction dies away, and a stormy passionate *allegro* begins. This is Lear himself, the discrowned but still mighty lion. The characteristic themes of Regan and Goneril serve as episodes, and finally the second subject of the calm and tender Cordelia. Then the middle section (storm, Lear and the Fool on the heath), with the repetition of the *allegro*; Regan and Goneril finally crush their father, and the overture dies away softly (Lear over Cordelia's corpse); Kent's prediction, now fulfilled, is heard again, and then comes the grave and quiet death."

According to Mr. Abraham, it is tragic that the best of Balakirev's music should be heard so seldom, and he suggests that a suite might be arranged for concert purposes.

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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by \$19,000.



Another Overture to *King Lear*, by Henri Litolff, was performed at the Boston Symphony concerts on April 11, 1903. Granville Bantock wrote an overture for brass band.

In 1904, Debussy was commissioned to write incidental music for a production of *King Lear* at the Odéon in Paris. He was not happy with the results and it was not until 1926, long after his death, that two short pieces were published: *Fanfare* for brass, drums and harp was reconstituted from sketches by Roger-Ducasse, and a short *Sommeil de Lear*, scored for flute, four horns, harp, timpani and strings, was also published. Some sketches remain for six other pieces.

A suite for tape recorder based on *King Lear* was written by Otto Luening, and a Ballet on the subject was composed by V. Persichetti. It is interesting to note that two living Russian composers have been intrigued by the subject — both Shaporin and Shostakovitch have written incidental music, although in the case of the latter, the manuscript is still unpublished.

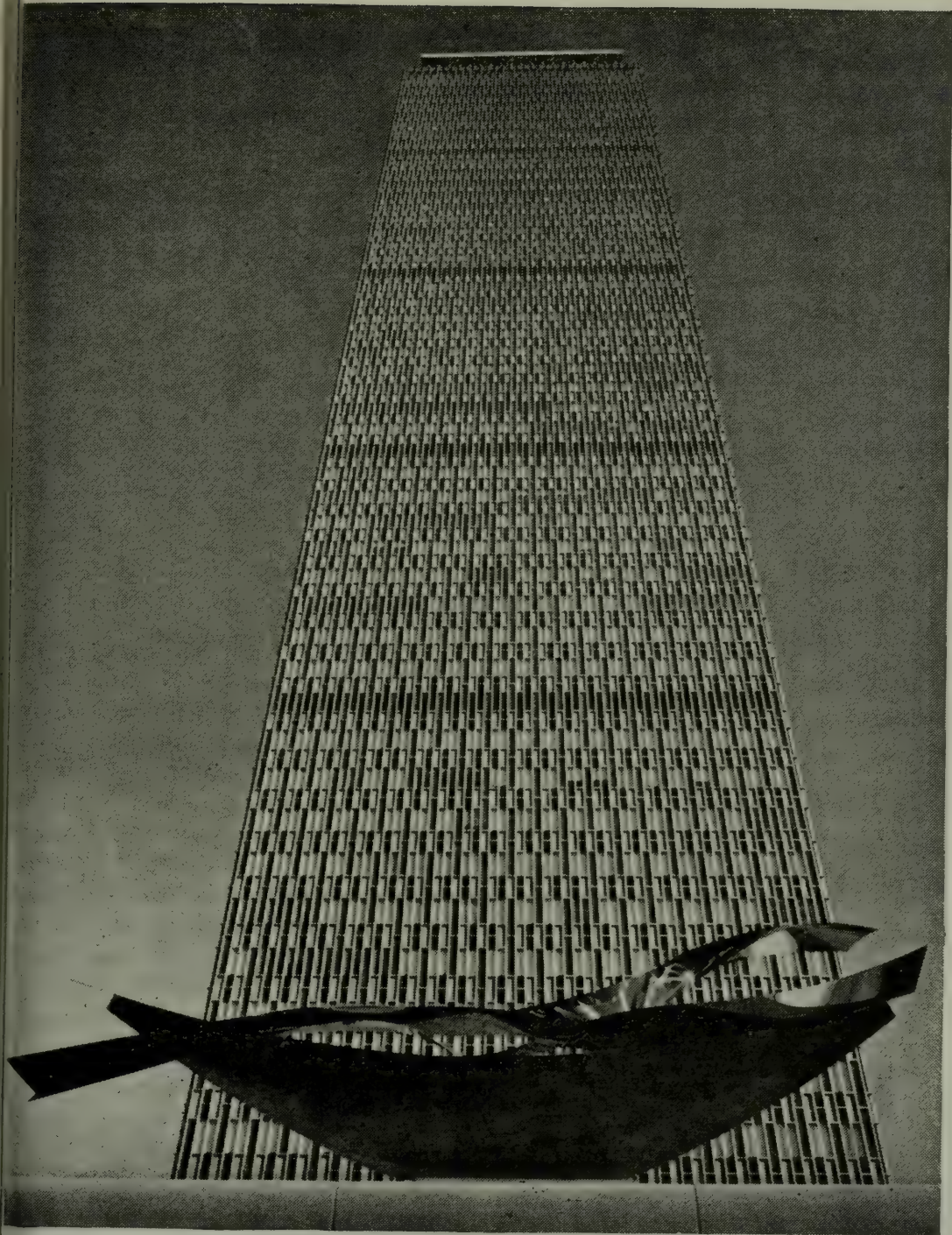
Settings of single songs from the play have frequently appeared, but the most interesting seem to be six settings by Castelnuovo-Tedesco.

Needless to say the works mentioned are only a fraction of the *King Lear* music which has been written, but a more complete listing will be found in *Shakespeare in Music*, a series of essays by John Stevens, Charles Cudworth, Winton Dean and Roger Fiske, edited by Phyllis Hartnoll (MacMillan and Company, Ltd., London, 1964).

D. T. G.





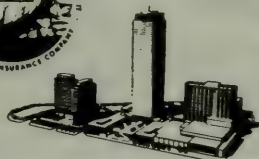


BY GORDON N. CONVERSE, CHIEF PHOTOGRAPHER, CHRISTIAN SCIENCE MONITOR, BOSTON, MASSACHUSETTS

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## SYMPHONY IN THREE MOVEMENTS (1945)

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This Symphony had its first performance by the Philharmonic Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946.

The instrumentation is as follows: 2 flutes and piccolo, 2 oboes, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, piano, harp and strings.

WHILE he was studying with Rimsky-Korsakov in 1905-07, Stravinsky wrote a Symphony in E-flat major and dedicated it to his teacher. Stravinsky's "*Symphonies pour instruments à vent*" and his "*Symphonie de Psalmes*," despite their titles, were not symphonies in any formal sense of the word. But his Symphony in C major, completed in 1940, and performed at these concerts January 17, 1941, and January 14, 1944 (the composer conducting in each case), could be called his closest approach to the traditional symphony. The Symphony in Three Movements is less symphonic in construction. Ingolf Dahl, describing it in the programs of the New York Philharmonic Symphony, remarked:

"The musical world, which has hardly taken cognizance of the fact that in Stravinsky's Symphony in C (1940) it was given a masterful example of classical symphonic procedure, already will have to take notice that with his new Symphony (1945) Stravinsky has moved on to the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of



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losely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a normal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque.

"Harmonically, too, the new Symphony speaks a language which its composer has not spoken for a long time. His immediately preceding diatonicism is widened immensely, and an integral part is played by many of the intervals which gave the period from 'Sacre' to the 'Symphonies pour instruments à vent' its character."

Mr. Dahl's analysis follows:

"First Movement, *Allegro*: This is the weightiest of the three, both in size and content. The best name to describe its form would be 'Toccata,' but the score indicates just the metronome marking of the speed. The normal symphonic instrumentation is enlarged by a piano which plays an important role in the middle section, forming by itself a 'concertino' against the rest of the orchestra.

"The thematic germs of this movement are of ultimate condensation. They consist of the interval of the minor third (with its inversion, the major sixth) and an ascending scale fragment which forms the background to the piano solo of the middle part. After an opening motto' in fortissimo unison, and its extension, the horns state the first

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of these thematic nuclei. This basic interval of the minor third then becomes the ostinato bass to a forward-driving rhythmical section and constitutes the backbone, either melodically or harmonically, of all of the following short groups which evolve in free toccata-like fashion. The tone of agitated power and the angular brilliance of sound come to an end when violas and cellos state it with short-lived tranquillity to lead into the central section of the movement. Here the solo piano takes over, and the orchestral tutti is reduced both in sound and size. With utmost inventiveness the thematic germs and constantly new a-thematic material are woven into a web of increasingly polyphonic texture. A trio of two oboes and flute opens a soft codetta which makes use of intervals of high tension, suddenly interrupted by a repetition of the driving rhythmical ostinato from the first part. A recapitulation in reverse order follows, so that the motto of the opening is reached at the end, and with the extension of this motto transformed into elegiac chords, the brass instruments bring the movement to a soft close.

"Second Movement, *Andante*: Between the expansive orchestral forces of the outer movements this delicate intermezzo is written without trumpets, trombones and percussion. The concertino is formed by harp and flute. An opening string motif which is associated with both Mozart's and Rossini's barber reaffirms Stravinsky's affinity to the classic style, and it accompanies the halting lyricism of these two solo instruments. Even the tender grace of this music bears the markings of the heaviness of this world and many of its passages continue the mourning song of the composer's recent 'Ode.' The dialogue of flute

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and harp is joined by strings and woodwinds alternately and in a modified three-part form the beginning is recapitulated. A short transitional bridge leads without interruption into the next movement.

"Third Movement, *Con moto*: The full orchestra opens with an introduction of psalmic elevation. It sets the scene for three distinct sections which could be classified as either 'variations,' as this term is understood in the ballet, or as preludes to the final fugue. The first of these sections, opening with a duet for two bassoons, contains already the hidden fugue theme; the second is based on a major-minor arpeggio figure which weaves around in strings and woodwinds; the third elaborates the material of the introduction of this movement. The subsequent fugal section opens with the theme stated by the trombone and piano. Its development is of the highest ingenuity and intricacy and it shows again how Stravinsky makes this prescribed form serve his stylistic intentions without becoming its slave. The fugal form does never become an end in itself, the composer even takes pains to disguise it in order not to obscure with any obviousness of procedures the free expressivity of the music. The driving impulse of a tutti coda, that is a remarkable example of metrical spacing, creating a rhythm of silences within the rhythms of sound, leads the Symphony to a sonorous ending."

The composer himself was quoted in the New York program to this effect:

"This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

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Later on, in his *Dialogues*, Stravinsky made further explanations concerning the score, particularly about the first and third movements.

The first movement, according to him, was inspired by a documentary film of scorched-earth tactics in China; and the central episode for clarinet, piano and strings "was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields." The second movement was derived from incidental music which had been planned for the scene of "The Apparition of the Virgin" in the film of Werfel's *Song of Bernadette*. Mr. Stravinsky states that the beginning of the third movement was partly "a musical reaction to the newsreels and documentaries that he had seen of goose-stepping soldiers"; and the latter part of the movement, from the exposition of the fugue to the coda of the Symphony, was associated in his thought with "the rise of the Allies after the overturning of the German war machine."

We call attention to a very recent book entitled *Stravinsky, the Composer and his Works*, by Eric Walter White (University of California Press, 1966). To anyone interested in Stravinsky this book is a mine of valuable information.

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### ON SAYING NOTHING NEW

By GERALD COCKSHOTT

(*The Musical Times*, March, 1957)

ONE of my favourite bits of music criticism occurs in *The Musical World* of 8 March 1838. "It may be a graphic example of the transcendental horrors of German insanity, but it is not music," says the critic — of a passage in Weber's Overture to *Euryanthe*. In 1899 a critic remarked that "M. Delius's music is bizarre and cacophonous to a degree almost unapproached"; and about twenty-five years ago an eminent writer on musical subjects, who is happily still with us, headed an article in the *Radio Times*: "Is Bartók mad — or are we?"

No modern music critic is going to be caught out like that; but change, as we know only too well, does not necessarily mean progress. An attitude of pontifical blindness towards anything obviously out of the rut is seldom to be met with in critical writing nowadays; but this is not to say that the critic has altogether mended his manners and reformed his ways. He has, rather, reversed his criteria. Where his predecessor was inclined to favour the traditional and castigate the

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### SEPTEMBER

22	Boston	(Rehearsal 1)
23-24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

### OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7-8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21-22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28-29	Boston	(Fri.-Sat. V)

### NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4-5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11-12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25-26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

### DECEMBER

1	Boston	(Rehearsal 4)
2-3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9-10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16-17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30-31	Boston	(Fri.-Sat. XII)

### JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6-7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

### JANUARY (continued)

13-14	Boston	(Fri.-Sat. XIV)
17	Boston	(Tuesday A-7)
19	Providence	(3)
20-21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

### FEBRUARY

3-4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10-11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17-18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24-25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

### MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10-11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17-18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24-25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

### APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21-22	Boston	(Fri.-Sat. XXIV)



new, he tends to favour what he considers to be new and castigate what he is pleased to call old-fashioned.

It is an understandable reaction, but it is not one that is necessarily approved of by the pioneering composer himself. "The duty of the composer," says Dr. Vaughan Williams, "is to find the *mot juste*. It does not matter if this word has been said a thousand times before as long as it is the right thing to say at that moment. If it is *not* the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment." Elsewhere Dr. Vaughan Williams has made the same point even more bluntly: "If another composer has said the same thing before, so much the worse for the other composer."

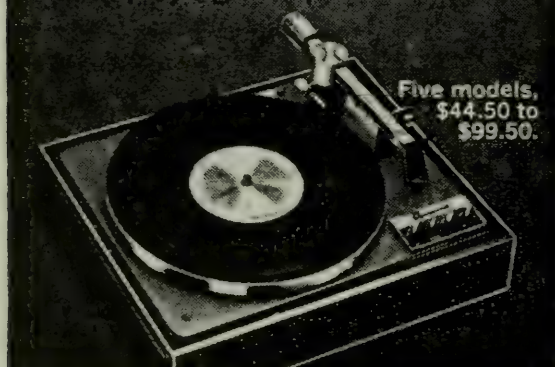
The most obvious fault of some of the critics in the past — it is easy to be wise so long after the event — was that they were more indulgent towards lifeless exercises in a style with which the majority of listeners were familiar than towards works of imagination whose idiom was strange to them. Today, some critics — the younger ones in particular — so far from exhibiting a discernment denied to their predecessors,

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merely show themselves more indulgent towards lifeless exercises in a style with which the majority of listeners are unfamiliar than towards works of imagination whose idiom is *not* strange to them. It is unfamiliarity of idiom, not newness of content, that seems to determine their reaction. Constant Lambert, writing in the nineteen-thirties, gives a delightful example of this failing. "Some ten years ago an immature quartet of Walton's, written in the then fashionable revolutionary manner of Central Europe, earned for him the title of 'International Pioneer.' In 1933 his mature but regrettably consonant *Belshazzar's Feast* was dismissed, particularly by the older critics, as 'routinier,' conventional, and unworthy of its place in so selectly revolutionary a festival. The rest of the works were still in the style that Walton himself had used ten years before, but it so happened that Walton's development had led him away from official revolt to personal revolt. It would be a tenable hypothesis that Walton himself was the real revolutionary and the others the conservatives." (The critics who turned up their noses at *Troilus and Cressida* might re-read Lambert with profit.)

Every composer is influenced by somebody: the position today is that the influences that are understood and welcomed by Covent Garden or Festival Hall audiences are anathema to the young critic, and the converse too applies. If a new composition by an Englishman

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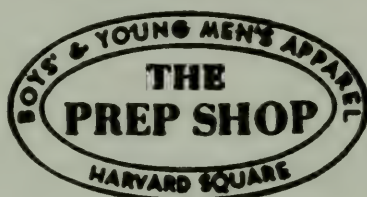
owes something to Vaughan Williams, then it is likely to be condemned as "conservative in language"; whereas if it is clearly influenced by Mahler or Schoenberg it will be praised as "saying something new." The young critic who talks of "newness" is often not really concerned with newness at all: he is merely showing a preference for one tradition rather than another; and it has become the fashion in some circles to favour the one that is foreign to the majority of concert-goers.

Elgar once remarked of critics, "They are the victims of their own temperaments. . . . The music they condemn is . . . the music that does not appeal to their particular kind of nervous system."\* While this is true to a certain extent of all of us, it seems particularly apposite to the devotees of what one might term the Viennese neurotics. Still, granted that we give the pioneer his due (even if he is a pioneer in a waste land), I confess I cannot see why the droves of camp followers should be praised simply for following one pioneer rather than another. The man who imitates Schoenberg is no more original than the one who imitates Vaughan Williams; nor is neo-modal harmony any more or less old-fashioned than a harmonic style that derives from nineteenth-century German chromaticism.

\* Gerald Cumberland: *Set Down in Malice: a Book of Reminiscences*. Grant Richards, 1919.

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In any case, is "newness" — even genuine newness — a valid criterion? If it is, then a beautifully finished composition by Gordon Jacob in a traditional style must be considered *ipso facto* inferior to a piece of *musique concrète*; and while we may praise the Epilogue to Vaughan Williams's Sixth Symphony we must reject the slow movement of the Eighth. Beauty of sound will not enter into it. Some critics today seem to be so haunted by the solecisms of their predecessors that the adjective "ugly" is rarely to be found in their notices: in fact, one seldom gains much impression from their writings as to what a work *sounds* like. Of course, we may read between the lines, and if a work is praised primarily for its textures we may guess that the composer's melodic and harmonic invention do not amount to much; but the critic will not say so, as if to him beauty of melody and harmony is comparatively unimportant. Yet the works of the great masters that are no longer thought worth performing are not neglected because their craftsmanship is faulty but because their melodic invention is below the composers' best.

Personally, I have some confidence in the judgment of the ordinary educated listener, and it is a great mistake to assume that he must inevitably be wrong. He has caught up with Vaughan Williams and with a great deal of Bartók and Hindemith; he will listen with pleasure to Walton, Copland, Ibert and Prokofiev; and the fact that he has not yet caught up with Schoenberg's orchestral pieces of 1909 does not seem to me to reflect to his discredit. When before in the history of music has a composition seemed well-nigh unintelligible, not only to the ordinary concert-going public but to the majority of trained musicians, nearly half a century after it was written, while later works by the composer's contemporaries and juniors have become plain sailing? Not everything that is obscure when it is first performed will

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“please one day”; and what *æsthetic* objection is there to music that affords the average listener some of the pleasure that he derives from the classics? The choice does not, as is sometimes implied, lie between the two extremes of good music that interests the few and bad music that appeals to the many. There is a great deal being composed that is both good and comprehensible to a listener blessed with discrimination but little specialized knowledge; and it is this music, rather than the esoteric, that I feel the critic should endeavour to approach with sympathy and understanding. By all means let him censure bad workmanship, triteness and sentimentality. What I object to is the tendency in some quarters to belittle the composer who, without compromising his artistic integrity, succeeds in giving pleasure to a comparatively wide audience, and to imply that he would do better if, like Mr. X, he juggled with a few tone rows. Pope’s maxim may still be borne in mind:

A perfect Judge will read each work of Wit  
With the same spirit that its author writ.

Vitality and charm mean more to most listeners (and mean more in the long run) than crab canons — and rightly so, for academic devices are of no artistic value in themselves, least of all when they are used in atonal compositions. It is difficult to see why the “revolutionary” twelve-noters should be praised for the *strictness* with which they use the time-honoured contrapuntal devices of “conservative” composers or why there is supposed to be any virtue in *atonal* canons, fugues and passacaglias. A composer cannot even applaud their ingenuity, since he knows that no ingenuity is required to write counterpoints that do not fit a basically diatonic harmonic scheme.

A century hence it will be small matter whether a composition that has stood the test of time — which means the test of the approval of a comparatively large body of listeners — was hailed as new or condemned as old-fashioned when it first appeared; and it is not impossible that our descendants will find some of the musical judgments of our day as wide of the mark as those of earlier years — and as amusing.

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# SYMPHONY IN D MINOR, No. 7, Op. 70

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

The Symphony in D minor, formerly known as the Second, was completed in Prague in sketch and score between mid-January and mid-March of 1885. The first performance was in London at a concert of the London Philharmonic Society on the April 22nd following, when the composer conducted. It was published by Simrock in Berlin before the year had ended as Symphony "No. 2." It was performed on the continent when Hans Richter conducted it in Vienna in January, 1887, and by Hans von Bülow in Berlin in 1889. The first performance in the United States was at a concert of the New York Philharmonic Society on January 9, 1886. Wilhelm Gericke introduced it to the concerts in Boston on October 22 of the same year, and repeated it November 18. Arthur Nikisch conducted it in 1891 and 1893, Emil Paur in 1896, Gericke in 1899 and 1903, Pierre Monteux in 1921 and 1923 (November 16). Almost forty years later Erich Leinsdorf conducted this Symphony at the concerts of February 8-9, 1963.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THIS Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A renumbering of his works of which there were more than eight hundred, eventually became imperative owing to questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points.\* About the symphonies there was no real problem. Dvořák had made his own notation: "This Symphony was published by Simrock as No. 2, but this is incorrect." He well knew

\* Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This has been revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.





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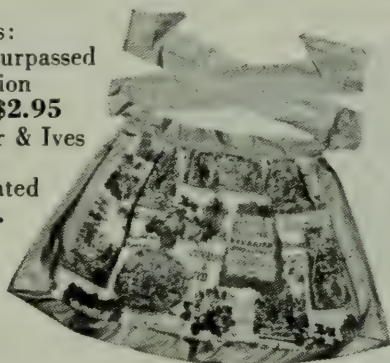
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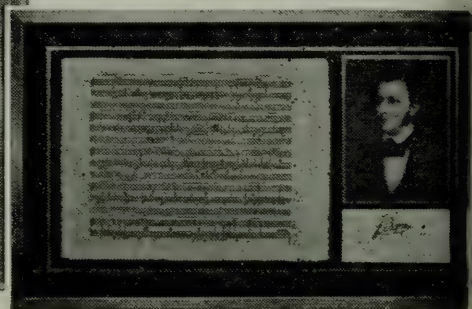
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that Simrock's "No. 3" among the familiar five actually preceded his "No. 2" in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes No. 8, and the "New World" No. 9. Dvořák technically becomes one of the immortals who have made nine a mystical number.

Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: "The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written." In other words, this score was the result of special planning. "Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: "Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!" He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed a confident hope that his next symphony after the one in D major would be "quite different." His publisher Simrock, having been told by Dvořák that he was making good progress with the new symphony,

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was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had written to Simrock: "Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result." The Symphony was received with great acclaim in St. James Hall, and accounted at least as important as the *Stabat Mater*. The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as "something unaccountable." Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as "Caliban" on account of his shaggy mane, and who described him to his wife as "a genius who looks like a tinker."

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3000 marks while asking for a new series of the more marketable Slavonic Dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

"(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

"(2) Although such big works do not at once achieve the material success we could wish, nevertheless the time may come that will make up for it; and

"(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated;

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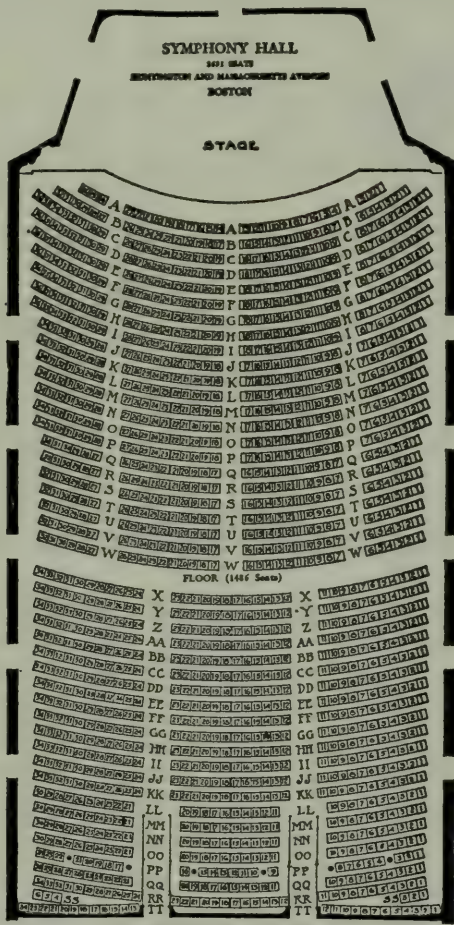
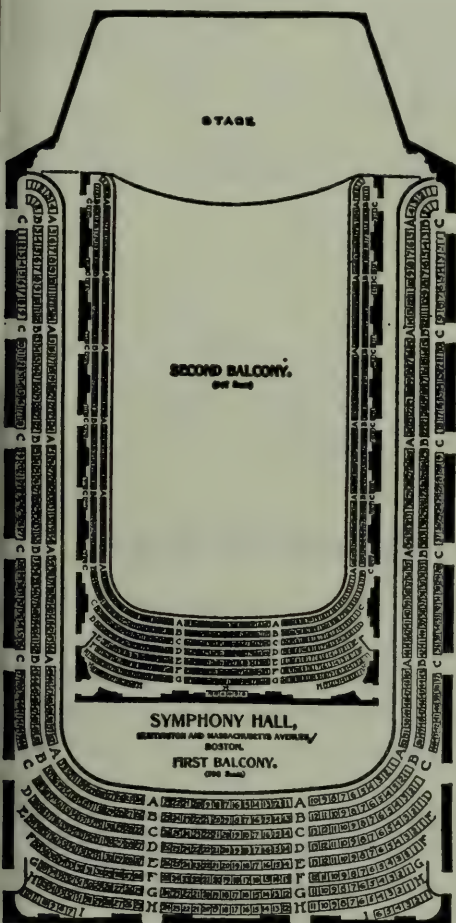
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"(4) If we look at this from a common sense point of view, recon-  
 sidering all you have indicated in your last letter, it leads to the plain  
 conclusion: that I should write no symphonies, no big vocal works  
 and no instrumental music; only now and then perhaps a couple of  
 'lieder,' 'Piano Pieces' and 'Dances' and I don't know what sort of  
 'publishable' things. Well, as an artist who wants to amount to some-  
 thing, I simply cannot do it! Indeed, my dear Friend, this is how I see  
 from my standpoint as an artist. . . . Please remember that I am a  
 poor artist and father of family. . . .

Simrock obligingly doubled the fee.

J. N. B.

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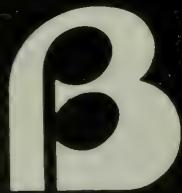
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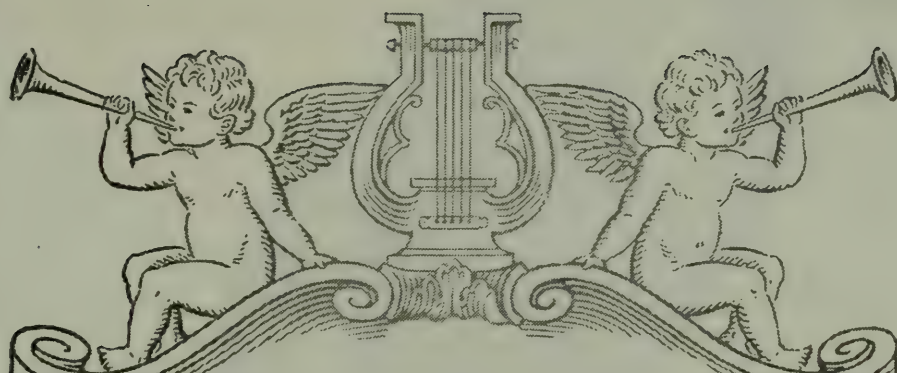


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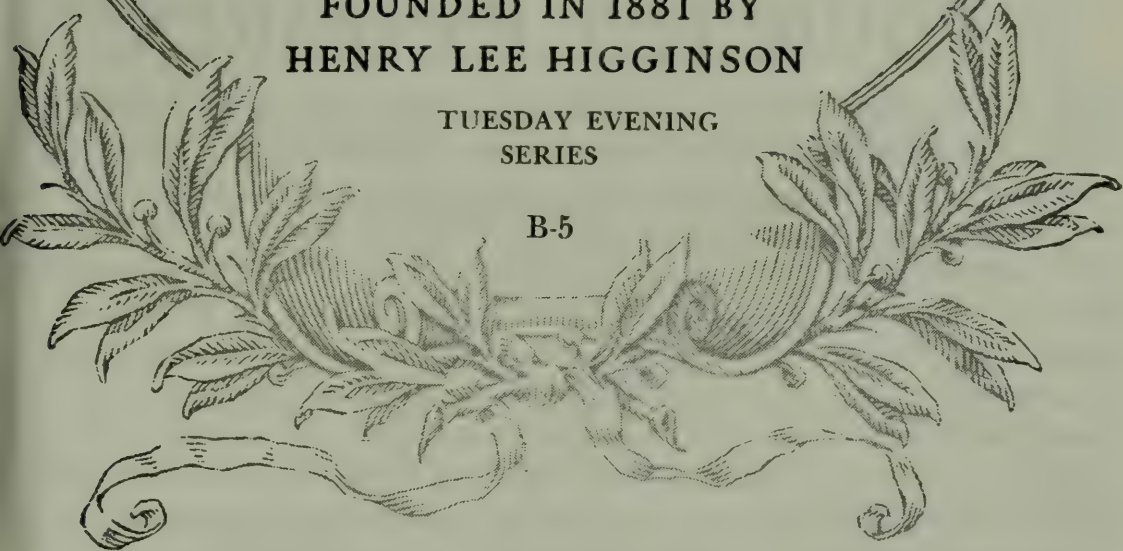


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## THE SOLOIST

GINA BACHAUER, who is making her first appearances with the Boston Symphony Orchestra at these concerts, was born in Athens and gave her first recital there at the age of eight. She began serious study at the University of Athens, where she also studied law for two years. Following this period, she went to Paris to study with Alfred Cortot, and graduated from the Paris Conservatory with high honors. She made her debut in Athens under Dimitri Mitropoulos, and her Paris debut a year later under Pierre Monteux. At the beginning of the Second World War, Mme Bachauer was stranded in Cairo. She remained in the Middle East for nearly six years, during which time she played some six hundred concerts for Allied troops and hospitals in the area. At the end of the War she began her career again in London. European successes were followed by a New York debut in Town Hall in 1950. Since this time Mme Bachauer has been regarded as one of the foremost pianists in the world.



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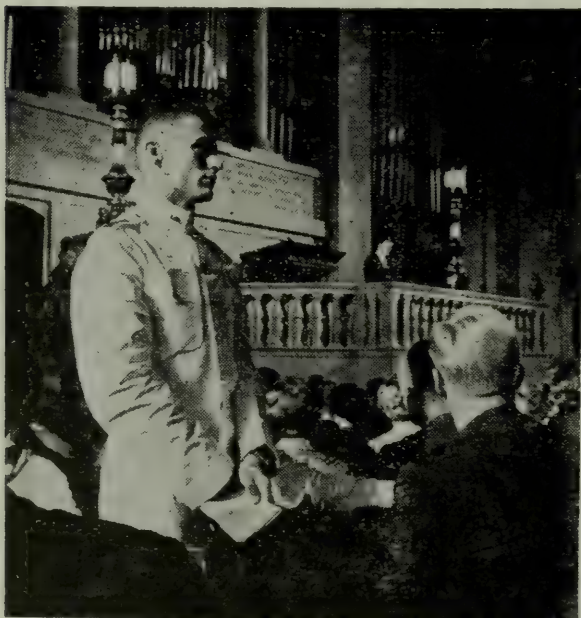
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Winter Landscape



The Fernald School for Mentally I-tarded Children is introducing a musical therapy program. This program is under the direction of Reuben Green, a member of our Orchestra. It is to be hoped that the success of this program will lead to courses in musical therapy in larger institutional centers.

At this particular time, there is a need for many instruments, specifically guitars, violins and small pianos. Anyone who wishes to donate an instrument should contact Mr. Reuben Green at Symphony Hall. Needless to say, donations will be greatly appreciated.

## RICHARD BURGIN

---

There may be those in Symphony Hall today who recall the Friday afternoon in early October, 1920, when a young man, Richard Burgin, first appeared as Concertmaster of this Orchestra. He was young in years but rich in experience — in his youth he had studied with Joseph Joachim and Leopold Auer, two of the most distinguished teachers of the day, and at the age of eleven had made his first concert appearance with the Warsaw Philharmonic Society. In 1912, Mr. Burgin was appointed Concertmaster of the Helsinki Orchestra, and this engagement was followed by an appointment in a similar capacity with the Oslo Symphony in 1916, where he stayed until he came to Boston at the invitation of Pierre Monteux, the Conductor at that time.

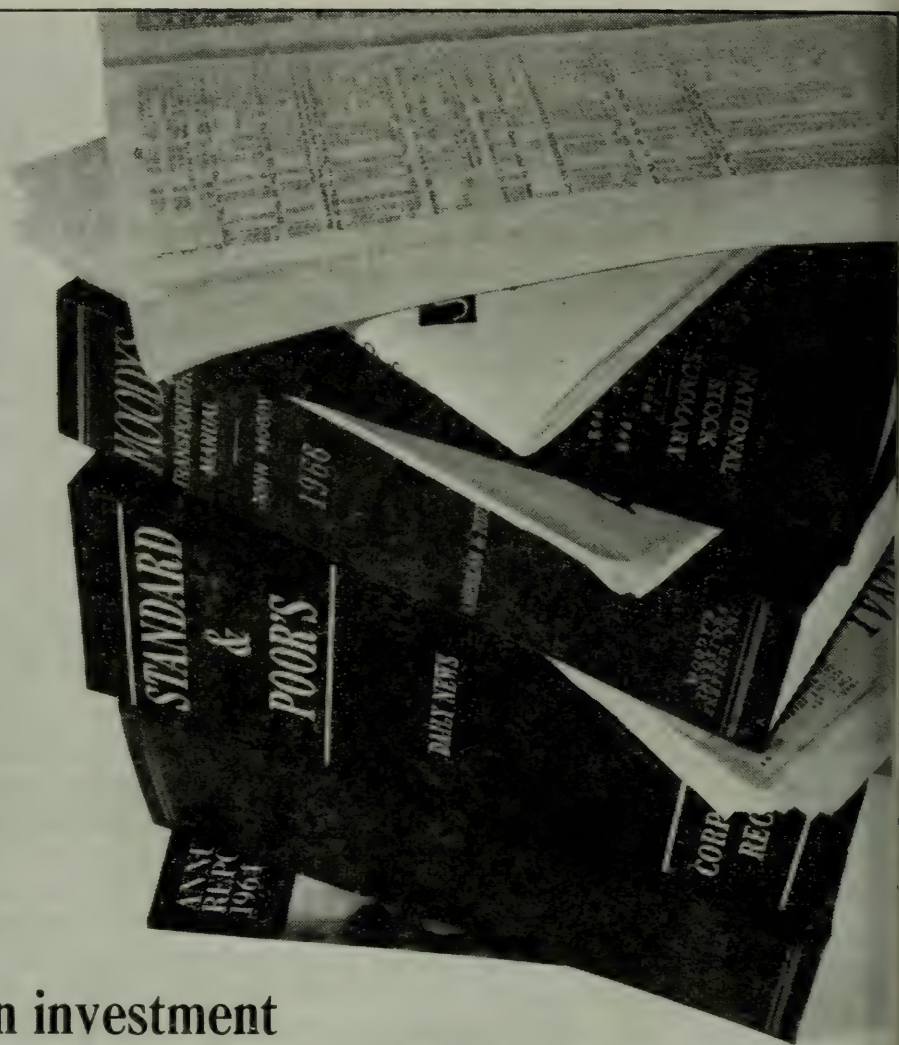
As Concertmaster of this Orchestra, Richard Burgin has made over eighty solo appearances in concertos ranging from Bach to Lopatnikov. His keen musical mind has spanned the repertoire from the classical concertos to those of Prokofiev and Hindemith. His performances of the Sibelius Concerto were particularly noteworthy because of his close association with the Finnish composer.

Mr. Burgin first conducted the Boston Symphony Orchestra in 1924, substituting for the indisposed Serge Koussevitzky, and from then on his appearances on the podium were frequent. He was appointed Assistant Conductor in 1935, and eight years later became Associate Conductor. Over the years he has conducted more than 320 Boston Symphony Orchestra concerts in the United States, Australia and Japan. These concerts have included many United States and world premières. Among the latter were the Symphony No. 1 by Easley Blackwood, and *Attis* by Robert Moevs. His early appreciation of Shostakovitch led him to be the first to perform the First and Fifth Symphonies by that composer at these concerts. He conducted the first Boston performance of the *Symphonia Serena* of Hindemith, a composer whom he has highly regarded.

At the end of last summer's Berkshire Festival, Mr. Burgin retired as Associate Conductor of the Boston Symphony Orchestra. He actively continues his career as Professor of Music at Florida State University at Tallahassee, where he teaches violin and is a member of the University's String Quartet-in-Residence, as is his wife, the violinist Ruth Posselt. He has conducted Beethoven's Ninth Symphony at the University, and has also been in charge of the annual Florida State University Conducting Symposium since joining the faculty. Last summer he was active in the Daytona Beach Festival, during which he conducted the London Symphony Orchestra.

This Orchestra has been uncommonly fortunate to have as one of its central members a man of such musical gifts, intellectual force and complete dedication. The Trustees gratefully acknowledge their debt and offer their warm wishes to Mr. and Mrs. Burgin in their future careers.





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RICHARD BURGIN, *Guest Conductor*

- WEBER.....Overture to "Oberon"
- SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47
- I. Moderato
  - II. Allegretto
  - III. Largo
  - IV. Allegro non troppo

INTERMISSION

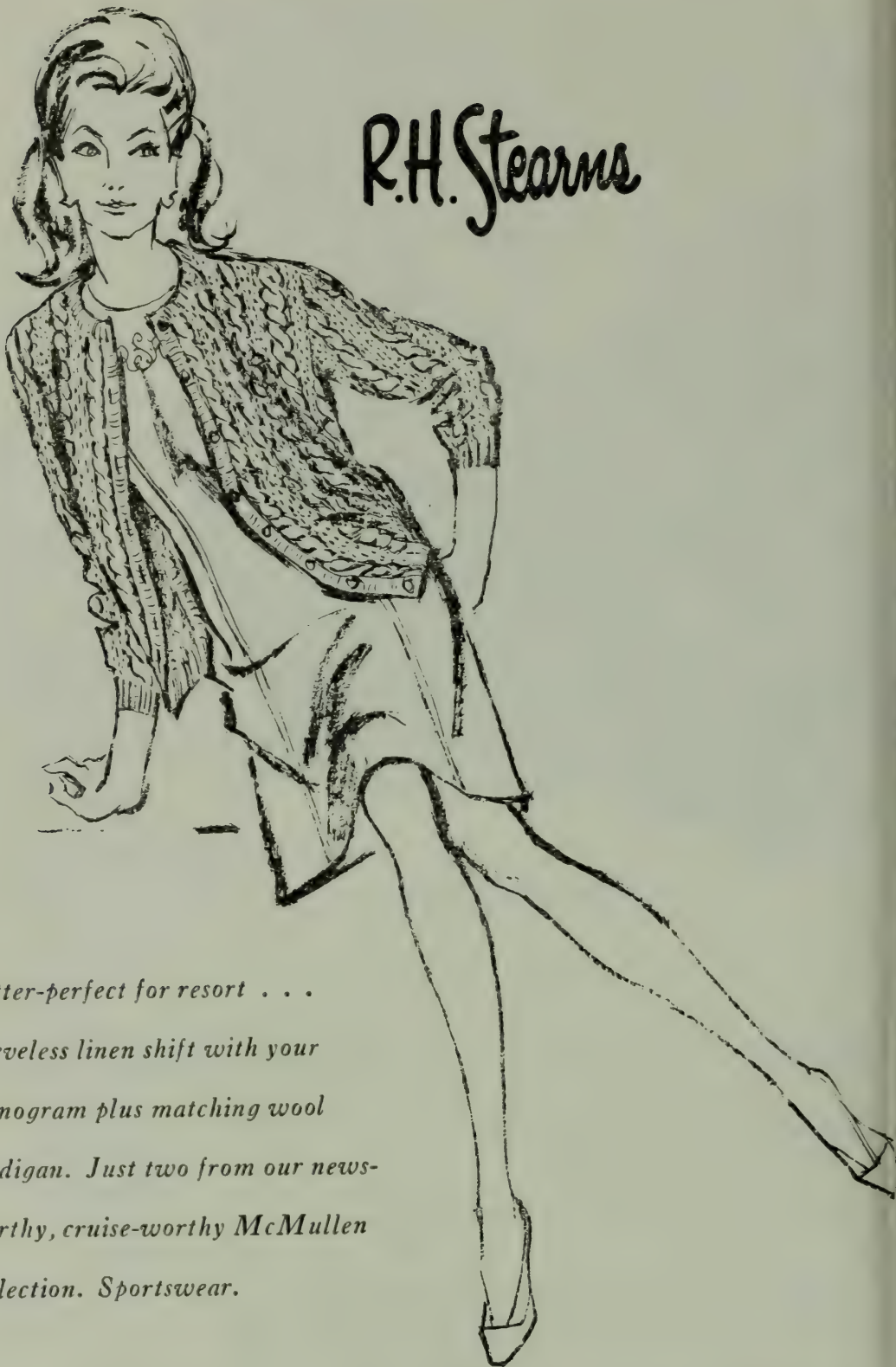
- RACHMANINOFF.....Piano Concerto No. 2, in C minor, *Op.* 18
- I. Moderato
  - II. Adagio sostenuto
  - III. Allegro scherzando

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# OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg in Germany, November 18, 1786;  
died in London, June 5, 1826

The Opera *Oberon*, or *The Elf King's Oath*, completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon*. Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that *Oberon* has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martinelli, Sir Huon.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera *Oberon*, the composer wrote the customary words "*Soli Deo Gloria!*" Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition.

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Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.\* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessus*."

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero,

\* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon*. He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."

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Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of a series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family — money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of

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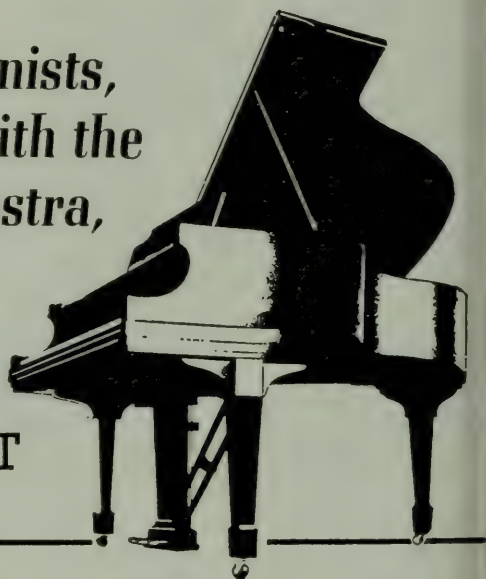
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*Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

Max Maria von Weber wrote as follows about the Overture:

"Although the opera may bear unmistakable traces of weariness and haste, and sad marks of the spur applied to the composer's flagging genius, and may thus display Weber's mannerisms more than any other of his works, yet that great symphonic introduction to the whole, the Overture, which was completed only two months before his death, soars triumphantly over the influence of the deadly faintness lying heavy on him, and the pressure of outward circumstances. This Overture is inferior to none of his others in life, fire, freshness, and wealth of ideas. Combined with those of *Der Freischütz* and *Euryanthe*, and his *Jubilee*

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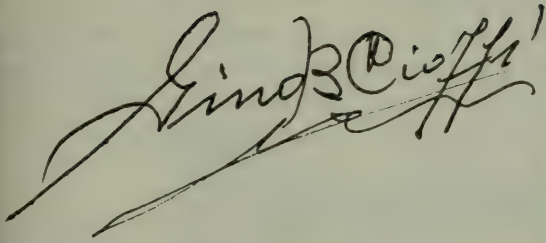
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**B**oth son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

This salute to a member of the Boston Symphony is brought to you by the Trust Department of New England Merchants National Bank, which would welcome the opportunity to serve you.



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Overture, it forms a magnificent constellation, each star in which shines with a different light, but yet with co-equal splendor. From first to last, the Overture to *Oberon* is in most intimate sympathy with the subject. Every picture of the drama is mirrored forth in it — the world of elves and spirits; the pomp and pride of chivalry and romance; glowing love struggling against slavery, elemental might, separation, and death; the majesty of Oriental enchantment. It has been asserted that Weber went too far, in this Overture, in his conglomeration of various musical intentions. . . . But still the Overture to *Oberon* will always remain a monument of strength to the fame of the dramatic, romantic composer."

The late Pitts Sanborn, as annotator for the Philharmonic-Symphony Society of New York, has related interesting circumstances about the preparation of *Oberon*:

When Weber composed *Oberon* he was a dying man and he knew it. Yet the music in its sum total is cheerful, brilliant, abounding in vitality, keen for the high emprise. Chivalrously the doomed musician steps forth to face his chivalric theme, wearing bravely his gallant plume without a difference. We may well doubt whether an artist's physical state is necessarily mirrored in his work.

The writing of *Oberon* is a chronicle of courage and pathos. In 1824 the management of Covent Garden was in the hands of Charles Kemble

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Symphony Hall ranks today among the finest acoustical auditoriums in the world, even though it was built over a half century ago. For this we can thank Professor Wallace Clement Sabine of Harvard University's physics department. He designed and built the interior.

Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

He determined that the best acoustical response for the hall would be a reverberation period of 2.31 seconds. And he designed his hall to achieve that measure. People laughed at him. No one could predict from blueprints what the reverberation period would be. But when Symphony Hall opened in 1905, the reverberation period was exactly 2.31 seconds. Professor Sabine's triumph was the birth of modern acoustical science.

An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

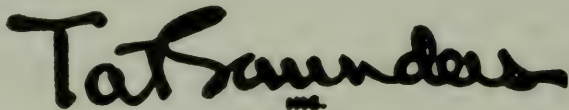
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of the famous theatrical family — an eminent actor himself and a brother of John Philip Kemble and Sarah Siddons, as well as the father of Fanny Kemble and thus the great-grandfather of the American novelist Owen Wister. Inspired by the immense vogue of *Der Freischütz*, he desired an opera by Weber expressly composed to please the British public. So in July, 1824, he went to Ems, where Weber, already consumptive, was taking the waters, to discuss the matter in person with the composer.

Kemble had two subjects for an opera in mind. One was Goethe's *Faust*, the other Wieland's poem *Oberon* (derived from the *chanson de geste* "*Huon de Bordeaux*"). Weber had doubts concerning an operatic *Faust* but *Oberon* seized his fancy. Planché was selected to supply the book and Weber himself was to go to London to superintend the rehearsals and conduct the earlier performances. Then came the question of money.

Weber refused Kemble's first offer of £500, but when the manager doubled it, he accepted. True, his doctor told him frankly that if he were to go to London, between the climate and the work involved, the end would be a matter of months or perhaps weeks, whereas if he would

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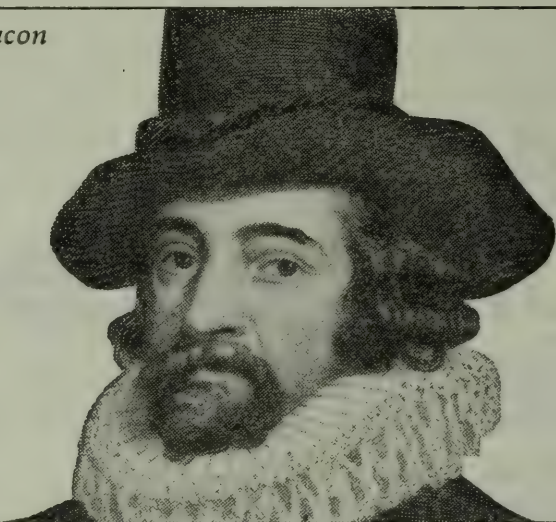
spend one year in Italy he might live for four or five. Weber thought of his wife and children and their needs after his death. "As God wills!" he exclaimed and chose London.

. . .

The première was a triumph. Benedict in his life of Weber, after recording that the overture was so wildly applauded that the composer-conductor had no choice but to repeat it, goes on to tell us that every other piece also received its full meed of approbation, "and without a single dissentient voice, to the last note of the opera. When the curtain fell, the entire audience, who had shown the composer their attention and regard by remaining in their places till all was over, rose simultaneously with frantic and unceasing calls for Weber, who at last appeared, trembling with emotion, exhausted, but happy."

Francis Bacon

**study**



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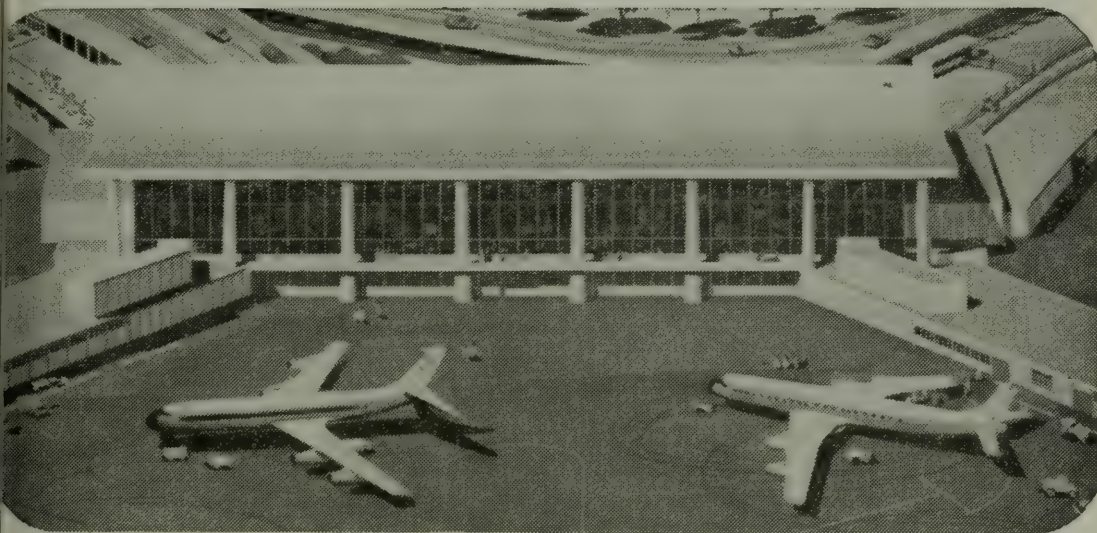
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After the performance Weber could write to his wife: "By God's grace I have had tonight such a perfect success as never before." And though dying, he conducted eleven more performances of *Oberon* and several concerts, including one of the Philharmonic Society and a benefit concert at the Argyll Rooms. His entire earnings in London amounted to the equivalent of \$5,355.

On the evening of June 4, Weber had to be helped upstairs to bed. To Fürstenau he remarked: "God reward you for all your kind love to me. Now let me sleep." The next morning the maid informed Smart that she had knocked at Weber's door but there was no answer. Smart, who sent at once for Fürstenau and a doctor, relates in his diary: "On bursting open the bedroom door, we found Weber dead, lying tranquilly on his right side, his cheek in his hand."

Smart's house, at 91 Great Portland Street, was provided in 1894 with a memorial tablet, the gift of the Incorporated Society of Musicians, telling that there Weber had died. The house stood till 1907, when its old walls yielded to the march of progress.



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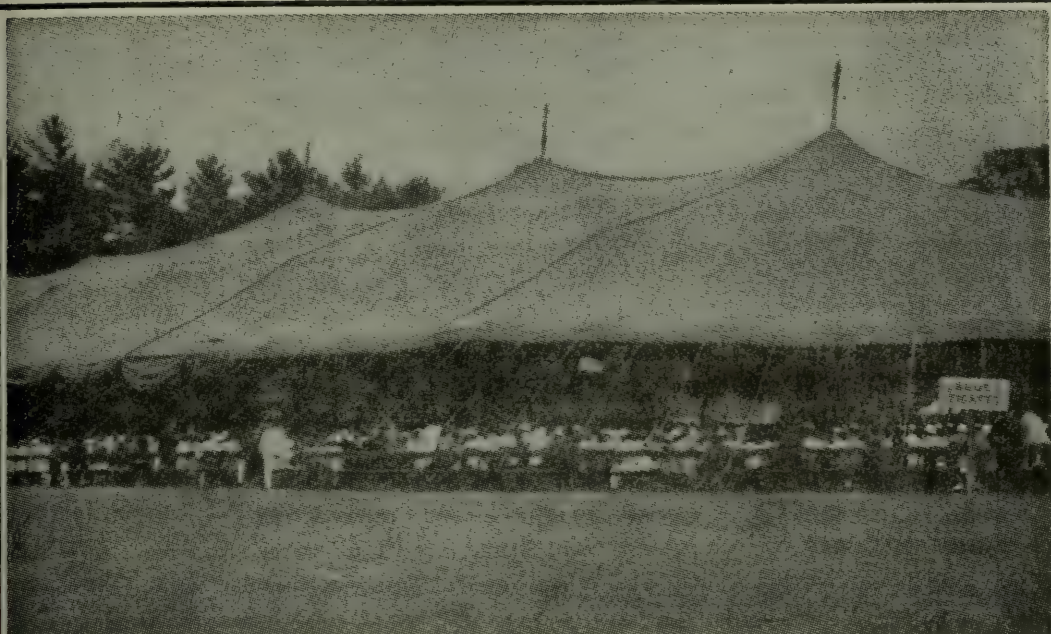
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## *Do you remember the \$100,000 thunderstorm on August 12, 1937?*

Koussevitzky was conducting the Boston Symphony at the 4th annual Tanglewood Concert in a "circus tent." Suddenly the rain let loose with such a fury that it even drowned out the loud Wagnerian music.

Koussevitzky quietly stopped his orchestra and announced that he would not bring the Boston Symphony back to Tanglewood until there was an adequate shelter for his concerts.

That was the beginning of a \$100,000 fund-raising campaign for the Tanglewood Music Shed which was completed in 1940. (Incidentally, Koussevitzky DID return the following summer.)

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SYMPHONY No. 5, *Op.* 47  
By DMITRI SHOSTAKOVITCH  
Born in St. Petersburg, September 25, 1906

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Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and later for the most part under the direction of Serge Koussevitzky: October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, March 5, 1948; November 24, 1944 (Leonard Bernstein conducting); October 24-25, 1952, December 28-29, 1956, October 27-28, 1961 (Richard Burgin conducting); and March 12-13, 1965 (Leopold Stokowski conducting).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, military drum, tam-tam, xylophone, bells, celesta, piano, harp and strings.

THE Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the

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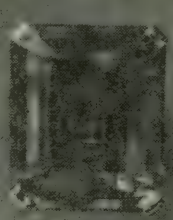
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pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear

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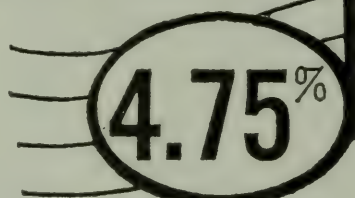
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traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

• •

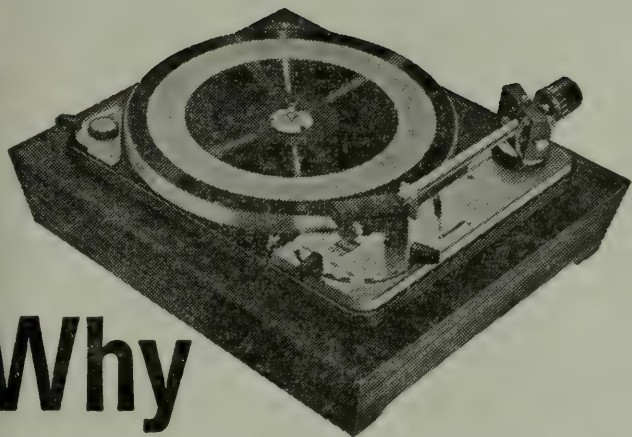
Shostakovich has given forth a statement about his intentions on composing the Fifth Symphony:

"The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement."

Dmitri Rabinovich in his valuable book on Shostakovich\* believes that the "invisible hero" of the Fifth Symphony depicts a "young Russian intellectual" of the early Revolution period who seeks the "new social system" of his land as "the way out of his spiritual isolation."

\* *Dmitri Shostakovich* (Lawrence and Wishart, London, 1959).

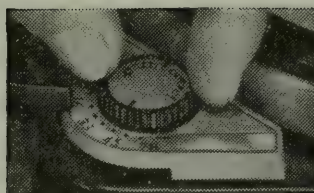




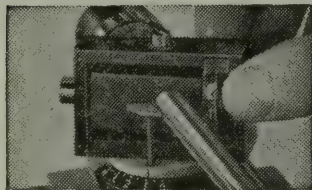
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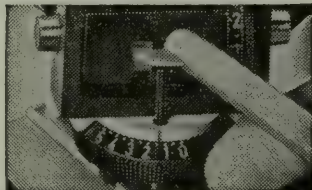
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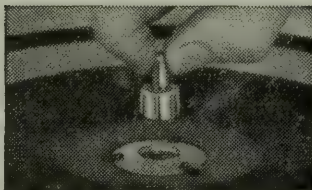
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Mr. Rabinovich, in the course of a florid description of the score, points out an allusion in the return during the finale of the second part of the main theme from the first movement. It is "played softly on the cellos and double-basses accompanied by the same short, contemplative phrase, repeated sixteen times, at first by the violins and then by a flute. *This very same phrase* is repeated eight times in the piano accompaniment to the last lines of Shostakovitch's romance *Rebirth* (to Pushkin's lyric, op. 46, 1936), the words of which are:

And the waverings pass away  
From my tormented soul  
As a new and brighter day  
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This romance was written by Shostakovitch literally on the eve of his work on the Fifth Symphony. The dramatic significance of this coincidence is not open to doubt even if the repeated use of the phrase from the romance in the symphony was only dictated by subconscious memory."



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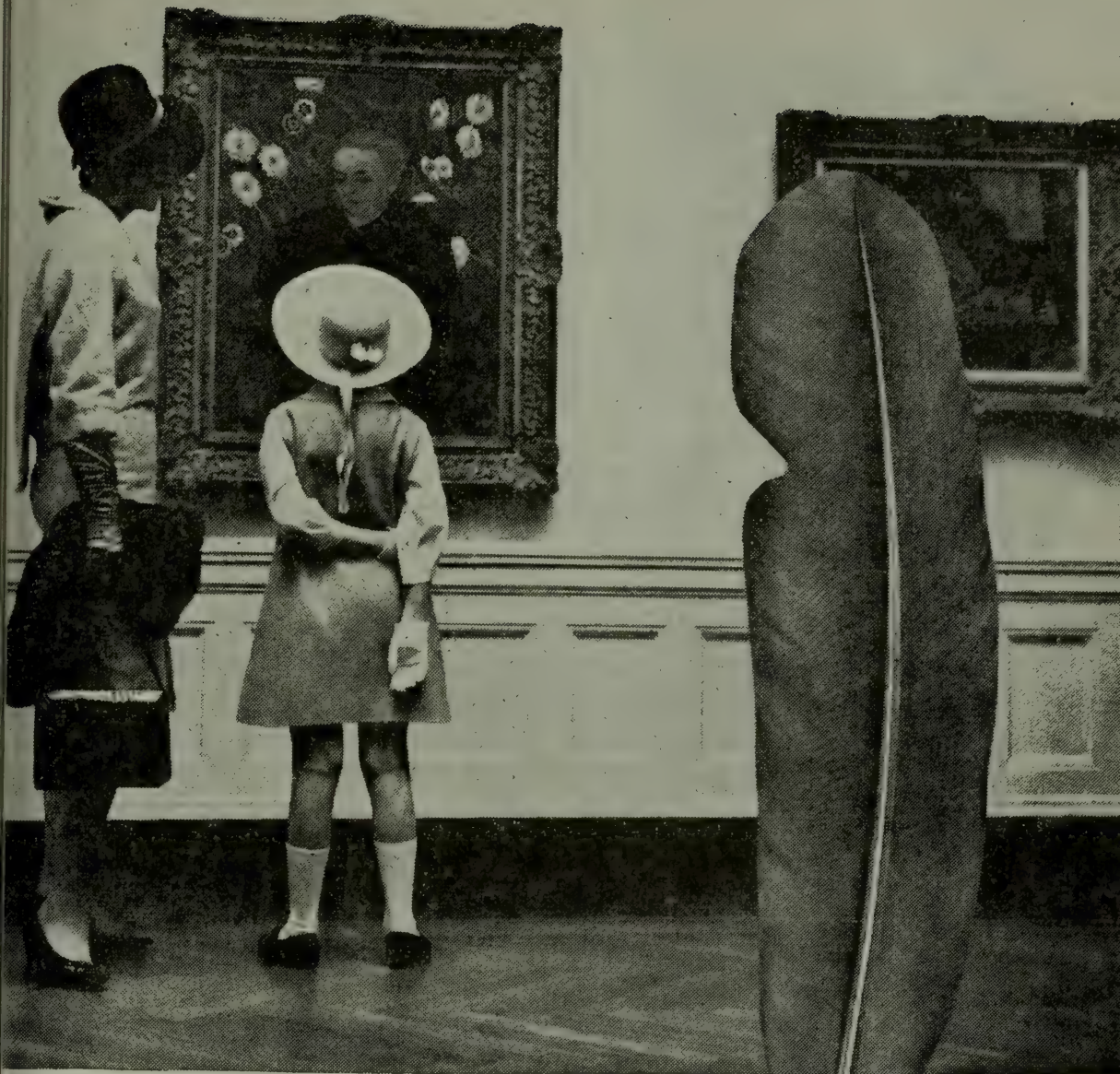
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ENTR'ACTE  
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---

“MITYA,” as Shostakovitch was known to his friends, was forever composing, improvising at the piano, or playing some piece he had written or still carried in his head. There was much music in the Shostakovitch lodgings. His Aunt Nadejda (Mrs. Galli-Shohat), who knew him until 1923, when she came to America, was astonished, on hearing his First Symphony here, to recognize snatches from the music of his boyhood which she had often heard him play. One of these pieces was “The Grasshopper and the Ant,” *Op. 4*; another, an orchestral scherzo; and a third, music he had composed to describe Hans Andersen’s pathetic story of “The Little Mermaid,” a fairy tale which had appealed to him as a child. Mrs. Shohat has explained the familiar passages which she recognized in the First Symphony and is thus reported by Seroff in his book on Shostakovitch, a book based principally on her memories of the composer and his family\*:

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\* “Dmitri Shostakovitch,” by Victor Ilyich Seroff, in collaboration with Nadejda Galli-Shohat, Alfred Knopf, 1943.

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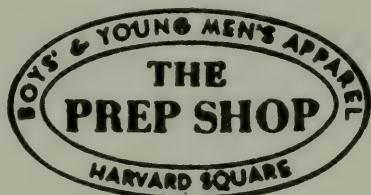
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"The melodies reminded her of those in 'The Dragon-Fly [Grasshopper] and the Ant,' which Mitya had composed in 1922 and which he used to play to his family. According to Nadejda, the themes from this composition as well as his early Scherzo were used in his First Symphony. In the first movement, she says, one hears the recitative of the flighty, irresponsible dragon-fly and the mutterings of the laboring ant. Then comes a march of all the insects, with the fireflies leading the way; they range themselves in a semicircle in the amphitheater and the dragon-fly performs a dance on the stage. The Scherzo is inserted in full. In the last movement, the second theme for violin and 'cello is taken from an unfinished piece that Mitya was composing at the time of 'The Dragon-Fly and the Ant'; he was writing it around Andersen's story of the Mermaid, an idea that had been suggested to him by his mother. With the last movement of the symphony, Nadejda remembers how Mitya described to his family the Mermaid swimming up through the waters of the lake to the brightly lit castle where the Prince is holding a festival."

Her family had been affluent in the pre-revolutionary days when, as students in Moscow, she and her sisters and their friends had been drawn into the underground activities toward a free Russia. The fiancé of her sister, Yanovitzky, had been arrested for implication in a fracas with the police, and had stood trial for months, under the shadow of the hangman's noose. The sister had married him in prison that she might go with him into exile if need be. The family tradition was that of the pre-Bolshevik intelligentsia, in which intellectual

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enlightenment, political liberalism, a cultivation of the arts, all had their place. Music was zealously pursued, in an amateur way.

Sonya, the mother of Shostakovitch, brought up children who were clear-thinking, intelligent, and talented in various ways (the written statements of Shostakovitch on his artistic creed, etc., show this clarity of thought and expression). She was the first piano teacher of both Dmitri and his sister Marusia, both of whom became accomplished pianists. She saw to it that they were at least equipped to make their own livelihood in a country where in the early twenties the means of keeping housed, fed, clothed, and warm continued to be a drastic problem — a problem which the application of intelligence could not solve.

When Sonya's husband, Dmitri Shostakovitch senior, died in 1922, that problem became still more acute. Young Dmitri (familiarily "Mitya") and his sister Marusia were both students at the Leningrad Conservatory. They were sixteen and nineteen respectively, and were already giving two-piano recitals. Mitya was already composing pieces of his own, which he performed on every occasion, and at the friendly musical evenings which were the rule rather than the exception at the



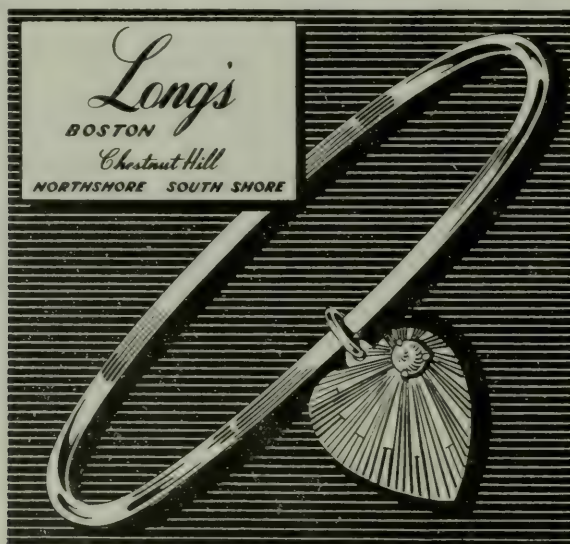
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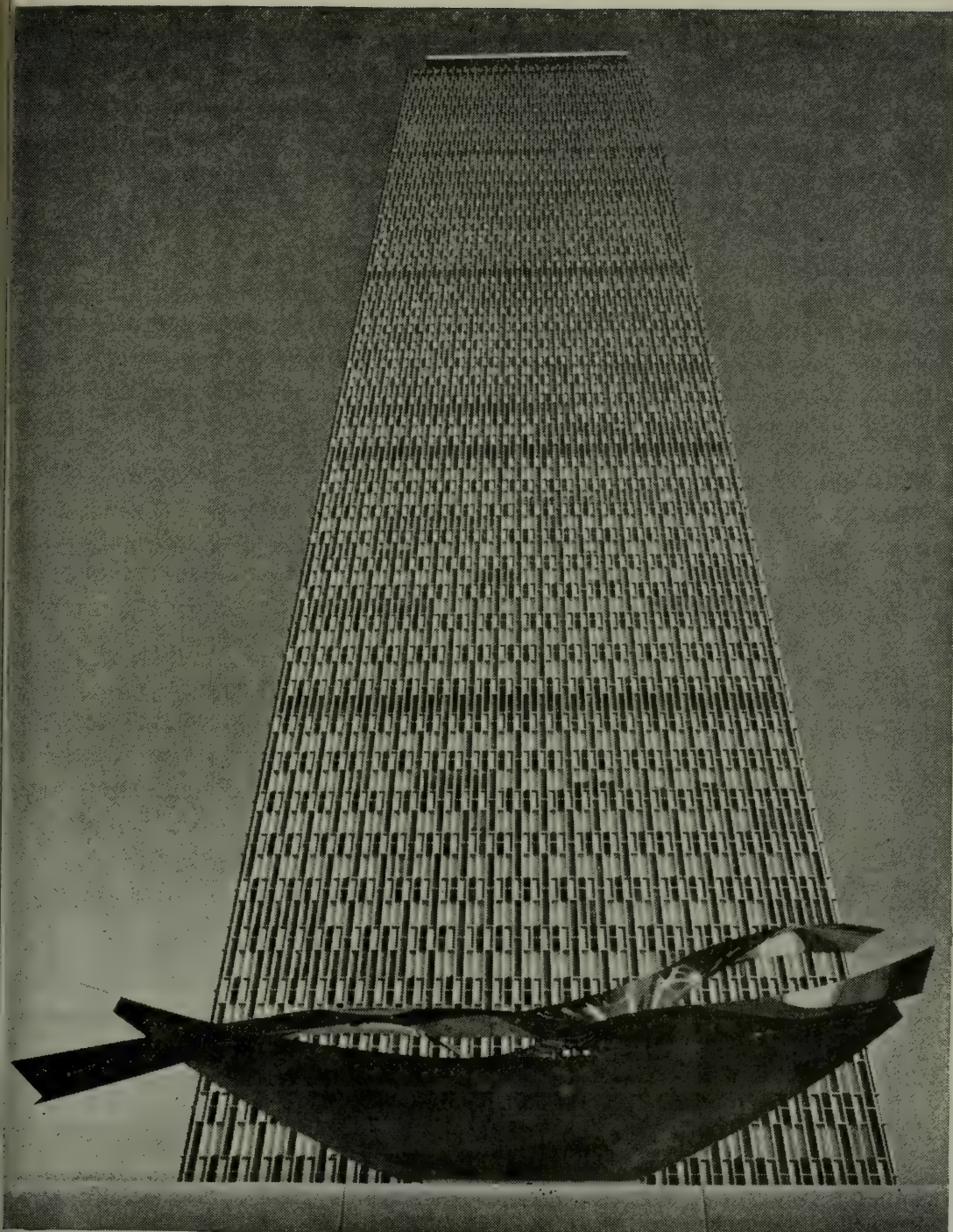
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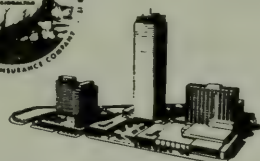
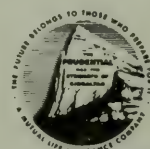


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Shostakovitch lodgings. Zoya, the younger sister, was then fourteen.

Now, the ingenuity of Sonya was called upon to find healthy growth for each of her children. The ravages of undernourishment had made their mark upon them. Marusia, and Mitya too, showed tubercular tendencies. He developed an alarming gland in his neck, and doctors said he must be sent south, to a sanitarium in the Crimea. If the fare and a month's board could be managed, the money for a second month remained an impossibility. Sonya found routine employment from time to time; Marusia taught music in a dancing school. But the returns were not enough: to find food, a winter coat or a household article must be sacrificed. To pay the rent, the mother was forced to swallow her pride and accept from friends. Mitya's Aunt Nadejda knows of these circumstances, for she was often with the family. When she left Russia in 1923, to pursue her calling in this country as a professor of mathematics, she continued to help them, and to hear from them. It is evident that Sonya realized her son's remarkable creative talent, and applied the full energy of her determined character to make possible its safe development. The boy often gave piano recitals at the Conservatory — for most of them there was no fee. There were minor tragedies. Before an important concert he broke his glasses and, unable to read his music, was without money to replace them. Later the piano at Nikolayevskaya Street went for debt, and the musical evenings ceased perforce. At the Conservatory, the phrase "bourgeois origin" was used against them. Professional jealousy seized upon this stigma to deprive Shostakovitch of any honors and teaching privileges. These harassments assailed the family in 1924 and 1925, as Shostakovitch was working upon his Symphony. During this time,



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too, he was compelled to earn in some way, and did it by improvising accompaniments to the silent screen on an upright piano in a small and draughty moving-picture theatre — three times a day. Shostakovitch completed his Symphony, his first ambitious score, in time to submit it as his graduation composition in the Conservatory. The cost of having parts copied hung over him as an impossible expense. At length the Conservatory undertook this expense and Nikolai Malko conducted the first performance at the Conservatory on May 12, 1926. The Symphony made something of a sensation. It found its way to other Russian cities. Bruno Walter visited Leningrad and carried it to Berlin and Vienna. Soon, America applauded it and learned to pronounce the name of the twenty-year-old Soviet composer. Publication and recognition did not at once bring wealth to Shostakovitch — his country was not so constituted. It brought him the overdue privilege of pursuing his art with living necessities assured.

That the boy Shostakovitch with his artist's nature at once sensitive, warm and delicately fantastic, should have survived these adversities must be due in part to his mother; but certainly no less to an inner life of the imagination which degrading circumstances — even the sharp inroads of want — could not touch.

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## BRIEF WORDS ABOUT THE SYMPHONIES OF SHOSTAKOVITCH

THE First Symphony by Shostakovitch, composed when he was nineteen, was welcomed in the Western world as music of youthful ebullience, charm and free fantasy, the work of what promised to be the first important composer to have been born in Soviet Russia. His Second and Third were bound up with revolutionary subjects, but were not successful even in his own country, and were soon forgotten. He wrote his Fourth Symphony shortly after his opera, *Lady Macbeth of Mzensk*, but when in 1936 Pravda, the official organ of the Central Committee of the Communist Party, categorically denounced that opera, the new symphony succumbed with it and was withdrawn before it could be performed.\* The Fifth Symphony, composed in 1937, enjoyed a distinct success and Shostakovitch was returned into public favor.

Richard Burgin was the first to conduct the symphonic music of Shostakovitch in Boston, introducing the First Symphony in 1935, the Fifth in 1939. Serge Koussevitzky became a champion of this composer in the following season, ultimately conducting not only the First and

\* The Symphony was performed in 1963 by Eugene Ormandy and the Philadelphia Orchestra, and recorded by him.

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Fifth Symphonies but all that followed during his tenure — the Sixth, Seventh, Eighth and Ninth. The interest in Shostakovitch in the United States had continued to grow, and orchestras competed (and paid well) for the privilege of a first performance. Of the new symphonies, the Seventh, popularly known as the “Leningrad” Symphony, had a topical interest, having been begun during the German siege of that capital in 1941.

After the Ninth, which shortly followed the close of the war, a cheerful work in marked contrast with the dark or violent moods of the Seventh or Eighth, Shostakovitch did not return to the symphonic form for eight years. Meanwhile, in 1948, the Central Committee came out with its condemnation of “formalism in music,” and Shostakovitch was among the victims together with Prokofiev and lesser lights.

The Tenth Symphony, first heard in 1953, had a mixed reception in Russia. It was performed at these concerts under Erich Leinsdorf in 1962. The directive of the Communist Party had denounced cacophony, “incomprehensible” sounds, and had insisted that music should be immediately intelligible to the people at large, that it should avoid “personal idiosyncrasy.”

In 1958, the era of Stalin having passed, there was another change in the esthetic climate. An official article was headed “A Rectification of Errors.” The composers who had been under a cloud were re-instated. One cannot attempt to imagine the troubled state of mind of Shostakovitch as, after many years of having his “errors” pointed out to him

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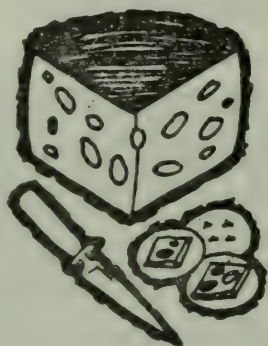
by those who presumed to know what was going on in his innermost soul, a second Committee pointed out the errors of the first. The "errors" of Shostakovitch were a free and genuine musical impulse, a tonal dramatic sense which he was not always inclined to apply to politics, a lively fantasy which was condemned as "meaningless grotesquery." How Shostakovitch really felt at any time may never be known. His various public statements breathe not a word of protest against regimentation. He was observed, on his visits to the United States in 1949 and 1959, as close-mouthed, retiring and painfully shy. His several published pronouncements about his music read as if he were a mouthpiece of the party line. Perhaps he is naturally docile, having been raised in a socialist state and having known no other. Perhaps, as when suddenly and without plausible reason he was twice declared an untouchable, he felt resentment but had to hold his tongue.

The present point of view is that music should have a "philosophical" (i.e. political) purpose, that it should conform to "socialist realism," avoid gloomy introspection, promote nationalistic fervor, praise present and commemorate past patriotic heroism.

In his Eleventh and Twelfth Symphonies Shostakovitch had obediently sought to satisfy these expectations. The Eleventh depicts the political insurrection of 1905 and the Twelfth the Revolution of 1917, with movements labelled after events in each. The performance of many of his works at Edinburgh in 1962 in the composer's presence brought an interesting Western commentary on his latest musical peregrinations. Listened to with considerable interest were the Fourth Symphony, once banned and now revived, the Eleventh Symphony and the Twelfth. They were critically valued in terms of a distinct descent in that order.

When the Eleventh Symphony was performed at Edinburgh, Desmond Shawe-Taylor wrote with qualifications about it, admitting that

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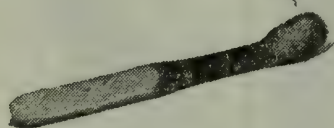
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"there is no denying its evocative and picturesque qualities." For the Twelfth Symphony he had no good word nor apparently had anyone else. This critic had written (in the *New Statesman*, in 1958) that Shostakovich "had at last found the true path with his large, original, and truly impressive Tenth Symphony." Yet when the Tenth was first performed in New York the *Herald Tribune* found it "sprawling, noisy, lacking in coherent style and even culture, that bugaboo of bourgeois respectability." On the same day the *New York Times* praised the Symphony as "obviously the strongest and greatest symphony that Shostakovich has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius." The obvious answer to critical disagreement is independent and open-minded listening. Most recently, in 1962, the Thirteenth Symphony appeared. This employed a chorus, with text by the young poet Yevgenii Yevtushenko, including his famous *Babyi-Yar*, denouncing anti-Semitism; when Premier Khrushchev withdrew his support of Yevtushenko, Shostakovich's new symphony was also withdrawn.

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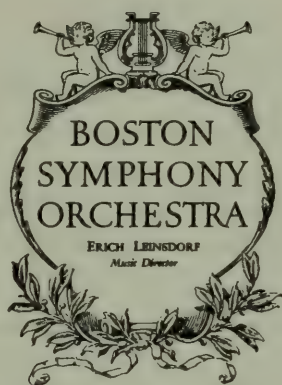


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By SERGEI VASSILIEVITCH RACHMANINOFF

Born in Onega in the government of Novgorod, April 1, 1873;  
died in Beverly Hills, California, March 28, 1943

Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901, the composer as soloist. (There had been a performance of the last two movements at a benefit concert December 2, 1900.) It was published in the same year. The first performance in New York was by the Russian Symphony Society, November 18, 1905 when Raoul Pugno was the pianist. The Boston Symphony Orchestra, under Max Fiedler, first played this Concerto in New York, December 3, 1908, with Ossip Gabrilowitsch as soloist. The composer played at the first Boston performance, December 17, 1909. Subsequent performances have been as follows: November 17, 1916 (Ossip Gabrilowitsch); January 31, 1919 (Sergei Rachmaninoff); January 27, 1922 (Wilhelm Bachaus); January 25, 1926 (Monday Evening Concert—Jesús María Sanromá); April 12, 1935 (Walter Gieseking); October 26, 1945 (Alexander Brailowsky); October 14, 1949 (Byron Janis); November 27–28, 1953 (Zadel Skolovsky); November 24–25, 1961 (Gary Graffman).

The orchestral portion of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and bass tuba, timpani, bass drum, cymbals, and strings.

This Concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaiev.

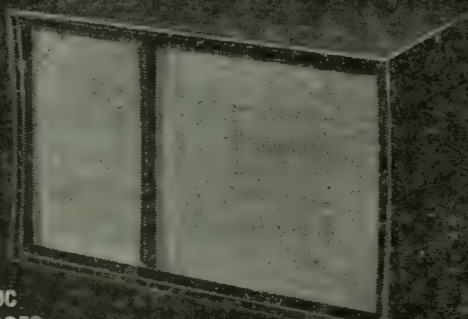
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IT WAS his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.\* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Nicolai Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality. . . .' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The mate-

\* "Rachmaninoff's Recollections," told to Oskar von Riesemann.

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rial grew in bulk, and new musical ideas began to stir within me — far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto — the Andante and the Finale — and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

"I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins,\* and myself."

Rachmaninoff's latest biographer, Victor Seroff, tells us that the second theme of the last movement was actually composed by Rachmaninoff's friend, Nikita Morozov. "Sergei heard this melody which Morozov composed and remarked: 'Oh, that is a melody I should have composed.' Morozov, who worshiped his friend, said calmly: 'Well, why don't you take it?'"

J. N. B.

\* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

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## THE ADVENTUROUS LISTENER

"Two, and I think only two, requisites are essential to understanding the art of our time. The first is tolerance; the second is repeated exposure."

*(Frederick P. Walkey, Director of the deCordova and Dana Museum,  
Boston Symphony Orchestra Bulletin, February 17, 1956.)*

IT is plain enough when a new and arresting work is performed at a symphony concert anywhere that the reception is mixed. Comments in the corridors seem to extend from elation to resentment. Friendships are sometimes strained. One could find almost any opinion: the piece is an exciting, new apparition in the world; it is interesting and rather amusing; it has its points but once is enough; it is an imposition and an outrage.

The proportion of these reactions to any single piece has never been systematically polled, so far as I know. It becomes a debate which for the moment gets nowhere because one's own opinion is all that really matters to one's self. The middle categories are likely to be in the majority. They will include that greater part of the seasoned concert-going public which, when less than enraptured, accept equably and in good faith what may be offered for what it may contain. These middle opinions are likely to be nearer the truth because new music is apt to be in between as to quality, truly extraordinary works being rare in any age. As for those of the last category, the malcontents, they are likely to be unreasonable because, having failed to discover any particular point in the music, a point which does exist according to other opinions, they are by their own admission not qualified judges. An opinion more safely to be counted upon is that of the conductor, who

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by the nature of his job has presumably a good deal more musical penetration than the average listener. He has chosen the new piece and labored over the preparation (which is often considerable) for the reason that he has found it worth the time and effort of his orchestra and himself, as well as worth consideration by his audiences.

The question of how much contemporary music should be included upon his programs is one which a conductor must continually ask himself. To what extent should he lead his audiences into new ways and accustom them to perhaps an ultimate enjoyment of what is at first baffling? How often does he owe a talented young composer the great advantage of a first performance in his own presence? Should he listen to the critics, remembering that critics in the past have not always proven good prophets? Conductors, so history shows, have in many cases been good prophets and men of courage and conviction. There have been times when conductors (and this includes Boston Symphony conductors) have persisted against considerable opposition, even repeated certain much reviled works and at length proved themselves gloriously right. The cases come to mind of composers now exalted at the Boston Symphony concerts, but at first roundly denounced: Brahms, Franck, Strauss, Debussy, Sibelius, Stravinsky, and — let us not become involved in the still arguable present.

The more conservative composers of today who woo us with customary harmonies have certainly the right to be heard, but not to the exclusion of the more challenging ones. Ludwig Spohr was once found more agreeable and safe than Beethoven — at a later period Karl Goldmark was found more comfortable than Richard Strauss. Spohr's *Consecration of Tones* and Goldmark's *Rustic Wedding Symphony* had a legitimate claim to be played and enjoyed until they succumbed to their more enduring rivals and quietly passed into oblivion. The bolder composers, the ruthless innovators, proved with time the more engrossing artists, and it was only then fully realized that they had been the musical life blood of their day. If there are no proper giants looming now, it is still a good idea to scan the horizon. The situation is the

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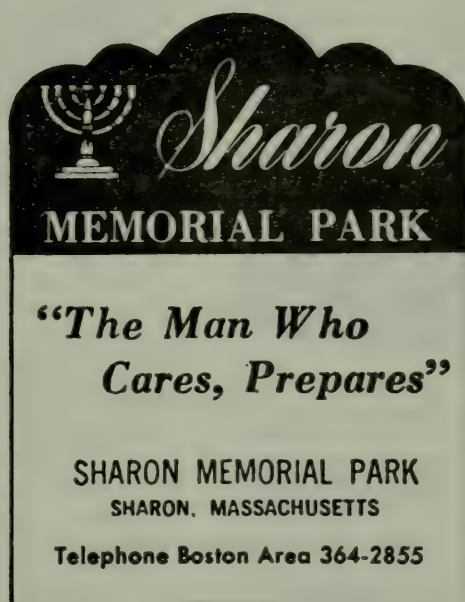
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ame — music continues to reflect contemporary tendencies and to seek fresh ways. Every conductor is aware of this, and will not allow his programs to subside into stagnation by drawing away from the music that is being written right now.

A young American composer today faces prodigious numerical competition. The situation is very different from that of 1886, when Louis C. Elson remarked that "if all the symphonic composers of America were to hold a mass-meeting they could be lodged in one double room in any country hotel." Now they would need considerably more space. There seems to be no end of them, and they keep coming. Most of them will never get known, since there is no place in the world for so much creation. Still, the situation is healthy, numerically speaking — it recalls seventeenth century Italy or eighteenth century Germany, which seem to have had no end of listenable but unimportant composers. Audiences have a persistent tendency to take what seems good to them and not to bother in the least as to whether every aspirant is getting a hearing. If on the other hand he has a talent which merits survival he is pretty likely to get his hearing in our concert world which possesses more performances, and more skilled performers than any previous era could show. The composer now has vast resources of working material to draw upon — chromatic, intervallic, rhythmic, coloristic. If he is no more than clever and ingenious, his music can be stimulating to conductor, musicians, and audience. If he is one of the rare ones with that something which great art requires, he will have his due of performances, and eventually of full apprehension.

The easiest course for any conductor would be to pass by new, difficult, or controversial works and simply give his audiences the established "masterpieces" of obvious worth and popularity. Since the





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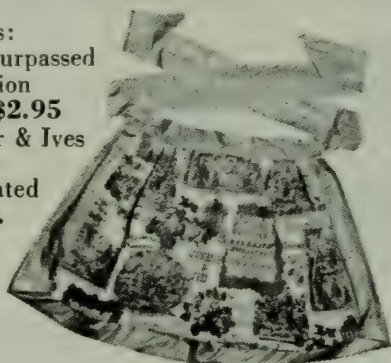
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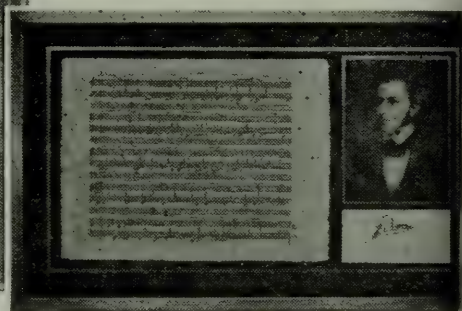
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really great symphonies are unfortunately too few, the result would be over-repetition, which dulls the edge of enjoyment, for the habitués at least. The final result would be a sort of squirrel cage of the familiar, as if the art of musical composition had come to end about fifty years ago. Without the stimulation of new musical vistas, symphony concerts would subside into decrepitude.

Many people say after a performance: "I am not educated up to it," as if music were made for a closed cult of experts. Perhaps some music is only for experts. If so, it is of little value. Complexity in scores should not be exclusive; a fugue or a double chorus of Bach, the finale of the "Jupiter" Symphony, can be enjoyed by those who do not follow every detail of the counterpoint. Complexity should produce a clear over-all impression, whether from early composers or the latest ones. It must be acceptable to the lay listener or have no general claim for performance. Enjoyment of sounds is not reached by theoretical instruction. It comes through alertness to rhythm, to melody, and to sound combinations. This alertness can be developed, it is true, by a certain amount of systematic training — but too much is no help. The professional expert is not always enviable where the enjoyment of listening is concerned. His proper fastidiousness as a performer usually makes him over-fastidious as a listener. He is also apt to be a restless listener, because he is by habit at the giving rather than the receiving end, and as a listener he can be jaded by repeated hearing. Fortunate is the beginner who may have the privilege, the exhilarating experience of hearing a symphony by Beethoven for the first time! That privilege belongs to the lay listener. His enjoyment generally speaking increases through responsive and repeated listening, whereby the rhythmic and tonal sense latent in all of us can become keen and discriminating.

It is good sense for every listener to enjoy in his own way and to be independent of expert judgment. Of the various morals which Wagner, without being sententious, allows us to draw from the book of *Die Meistersinger von Nürnberg*, perhaps the most potent is driven

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home while Walther is singing his prize song. Music as a free, spontaneous art, welling from the heart, is up for judgment. The official judges, the guilds of mastersingers, are the intellectuals, the conservatives who stand by tradition, and they have ruled out the contestant. Nevertheless he has entered the lists by the contrivance of the one liberal among them — Hans Sachs. As Walther sings his lovely stanzas, pure basic form is clothed in a spontaneous melodic outpouring. The mastersingers (i.e. the pedants) sit at first in silent astonishment. It is among the crowd, the townsfolk, who know nothing of rules (i.e. the general audience) that the first murmur of response is heard. It grows to a great chorus of approbation, with which the masters warmly concur. But their approval is now no more than an endorsement — the multitude has made the actual judgment.

If audiences in general are not always quite so immediately perceptive as this, it could at least be said of the opera in question that it had an immediate popular success, the pedants concurring. The real point, however, seems to be that audiences and not the learned elect of the musical profession are the final arbiters of what shall last and what shall drop by the wayside, fall either summarily or by degrees into oblivion.

We all know from experience that craftsmanship, being nothing more than helpful means of conveyance, can, when it has nothing in

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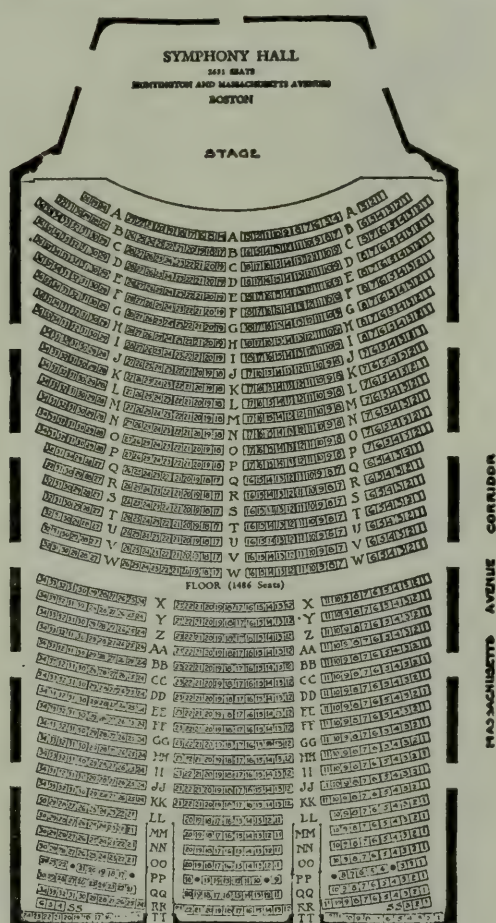
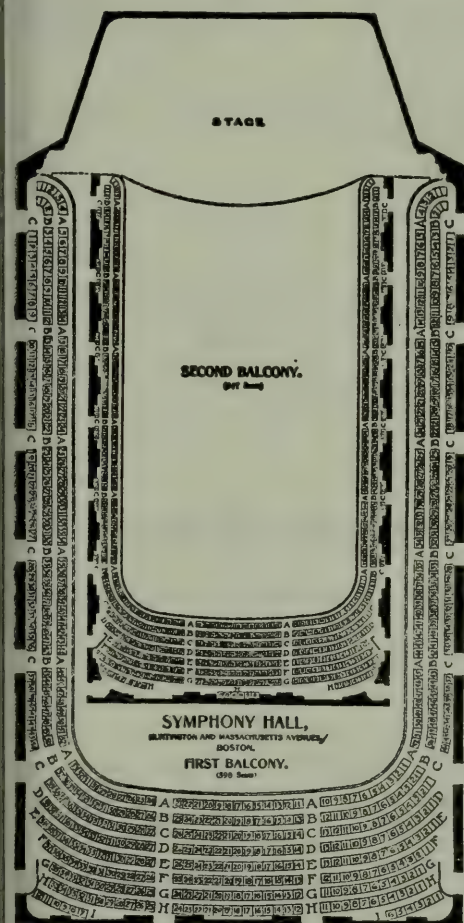
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particular to convey, produce a completely dull and barren score. The expert analyst can appraise this skill and demonstrate it in a technical analysis useful only to the student. He may, or may not, sense the intangible life which gives it the right to be called music; if he does sense this inner quality and attempts to describe it, his description is bound to be inadequate or fall into an absurdity of purple words. If such a writer should try to give to someone who had never heard Beethoven's Ninth Symphony any sense of the tremendous impulse which lifts and sweeps an entire audience on its current, he would fail completely. The same applies to the simplest melody, whether it be a waltz by Schubert or a popular tune by Kern or Gershwin. No expert can give any technical accounting for the special charm which captures us all so quickly and easily.

For this quality of personal communication, so difficult to name, there are those who have invented the word "musicality." If we call it "impulse" we are at least using a less loathsome word for what can only be indicated as the life force of the art of music in its most elementary sense. Music of genuine beauty is directly available to us all without benefit of guides, and let none of us be dismayed.







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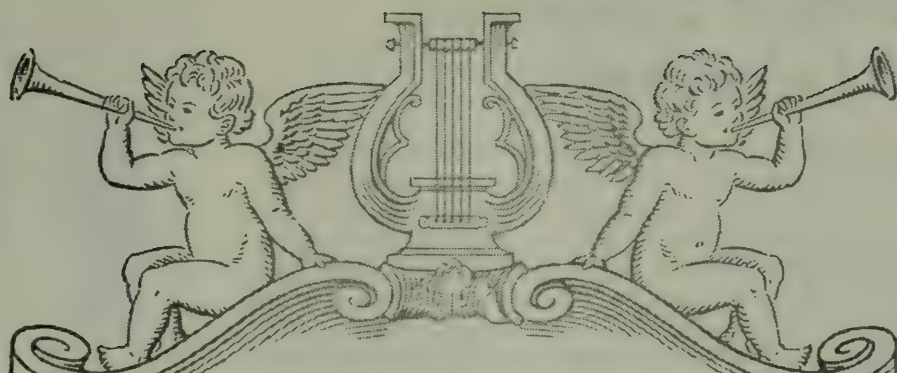
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WEBER.....Overture to "Oberon"

CHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

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ACHMANINOFF.....Piano Concerto No. 2, in C minor, *Op.* 18

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## RICHARD BURGIN

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There may be those in Symphony Hall today who recall the Friday afternoon in early October, 1920, when a young man, Richard Burgin, first appeared as Concertmaster of this Orchestra. He was young in years but rich in experience — in his youth he had studied with Joseph Joachim and Leopold Auer, two of the most distinguished teachers of the day, and at the age of eleven had made his first concert appearance with the Warsaw Philharmonic Society. In 1912, Mr. Burgin was appointed Concertmaster of the Helsinki Orchestra, and this engagement was followed by an appointment in a similar capacity with the Oslo Symphony in 1916, where he stayed until he came to Boston at the invitation of Pierre Monteux, the Conductor at that time.

As Concertmaster of this Orchestra, Richard Burgin has made over eighty solo appearances in concertos ranging from Bach to Lopatnikov. His keen musical mind has spanned the repertoire from the classical concertos to those of Prokofiev and Hindemith. His performances of the Sibelius Concerto were particularly noteworthy because of his close association with the Finnish composer.

Mr. Burgin first conducted the Boston Symphony Orchestra in 1924, substituting for the indisposed Serge Koussevitzky, and from then on his appearances on the podium were frequent. He was appointed Assistant Conductor in 1935, and eight years later became Associate Conductor. Over the years he has conducted more than 320 Boston Symphony Orchestra concerts in the United States, Australia and Japan. These concerts have included many United States and world premières. Among the latter were the Symphony No. 1 by Easley Blackwood, and *Attis* by Robert Moevs. His early appreciation of Shostakovitch led him to be the first to perform the First and Fifth Symphonies by that composer at these concerts. He conducted the first Boston performance of the *Symphonia Serena* of Hindemith, a composer whom he has highly regarded.

At the end of last summer's Berkshire Festival, Mr. Burgin retired as Associate Conductor of the Boston Symphony Orchestra. He actively continues his career as Professor of Music at Florida State University at Tallahassee, where he teaches violin and is a member of the University's String Quartet-in-Residence, as is his wife, the violinist Ruth Posselt. He has conducted Beethoven's Ninth Symphony at the University, and has also been in charge of the annual Florida State University Conducting Symposium since joining the faculty. Last summer he was active in the Daytona Beach Festival, during which he conducted the London Symphony Orchestra.

This Orchestra has been uncommonly fortunate to have as one of its central members a man of such musical gifts, intellectual force and complete dedication. The Trustees gratefully acknowledge their debt and offer their warm wishes to Mr. and Mrs. Burgin in their future careers.

# OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

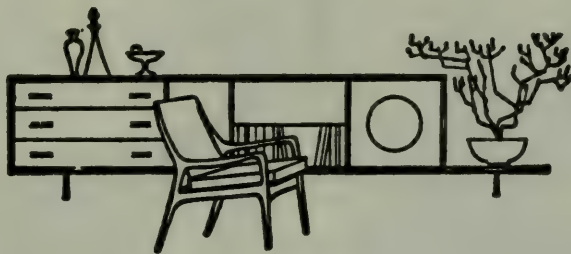
Born in Eutin, Oldenburg in Germany, November 18, 1786;  
died in London, June 5, 1826

The Opera *Oberon*, or *The Elf King's Oath*, completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon*. Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that *Oberon* has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martignelli, Sir Huon.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera *Oberon*, the composer wrote the customary words "*Soli Deo Gloria!*" Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition.

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Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.\* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessus*."

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché

\* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon*. He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verse in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."

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confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of a series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family — money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

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## SYMPHONY No. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and later for the most part under the direction of Serge Koussevitzky: October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, March 5, 1948; November 24, 1944 (Leonard Bernstein conducting); October 24-25, 1952, December 28-29, 1956, October 27-28, 1961 (Richard Burgin conducting); and March 12-13, 1965 (Leopold Stokowski conducting).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, military drum, tam-tam, xylophone, bells, celesta, piano, harp and strings.

THE Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

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The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

• •

Shostakovitch has given forth a statement about his intentions on composing the Fifth Symphony:

"The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement."

Dmitri Rabinovich in his valuable book on Shostakovitch\* believes that the "invisible hero" of the Fifth Symphony depicts a "young Russian intellectual" of the early Revolution period who seeks the "new social system" of his land as "the way out of his spiritual isolation."

Mr. Rabinovich, in the course of a florid description of the score, points out an allusion in the return during the finale of the second part of the main theme from the first movement. It is "played softly on the cellos and double-basses accompanied by the same short, contemplative phrase, repeated sixteen times, at first by the violins and then by a flute. *This very same phrase* is repeated eight times in the piano accompaniment to the last lines of Shostakovitch's romance *Rebirth* (to Pushkin's lyric, op. 46, 1936), the words of which are:

And the waverings pass away  
From my tormented soul  
As a new and brighter day  
Brings visions of pure gold.

This romance was written by Shostakovitch literally on the eve of his work on the Fifth Symphony. The dramatic significance of this coincidence is not open to doubt even if the repeated use of the phrase from the romance in the symphony was only dictated by subconscious memory."

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\* *Dmitri Shostakovitch* (Lawrence and Wishart, London, 1959).

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CONCERTO No. 2, IN C MINOR FOR PIANOFORTE  
WITH ORCHESTRA, *Op. 18*

By SERGEI VASSILIEVITCH RACHMANINOFF

Born in Onega in the government of Novgorod, April 1, 1873;  
died in Beverly Hills, California, March 28, 1943

Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901, the composer as soloist. (There had been a performance of the last two movements at a benefit concert December 2, 1900.) It was published in the same year.

The orchestral portion of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and bass tuba, timpani, bass drum, cymbals, and strings.

This Concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaiev.

IT WAS his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.\* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Nicolai Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality. . . .' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The mate-

\* "Rachmaninoff's Recollections," told to Oskar von Rieseemann.

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rial grew in bulk, and new musical ideas began to stir within me — far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto — the Andante and the Finale — and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

"I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins,\* and myself."

Rachmaninoff's latest biographer, Victor Seroff, tells us that the second theme of the last movement was actually composed by Rachmaninoff's friend, Nikita Morozov. "Sergei heard this melody which Morozov composed and remarked: 'Oh, that is a melody I should have composed.' Morozov, who worshiped his friend, said calmly: 'Well, why don't you take it?'"

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\* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

#### THE SOLOIST

GINA BACHAUER, who is making her first appearances with the Boston Symphony Orchestra at these concerts, was born in Athens and gave her first recital there at the age of eight. She began serious study at the University of Athens, where she also studied law for two years. Following this period, she went to Paris to study with Alfred Cortot, and graduated from the Paris Conservatory with high honors. She made her debut in Athens under Dimitri Mitropoulos, and her Paris debut a year

later under Pierre Monteux. At the beginning of the Second World War, Mme Bachauer was stranded in Cairo. She remained in the Middle East for nearly six years, during which time she played some six hundred concerts for Allied troops and hospitals in the area. At the end of the War she began her career again in London. European successes were followed by a New York debut in Town Hall in 1950. Since this time Mme Bachauer has been regarded as one of the foremost pianists in the world.

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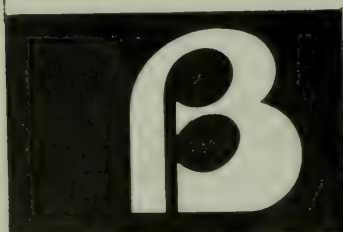
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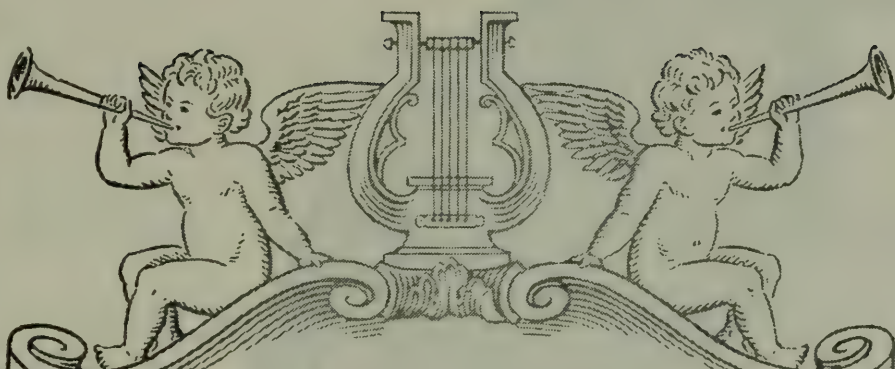
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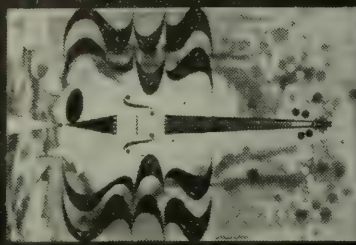
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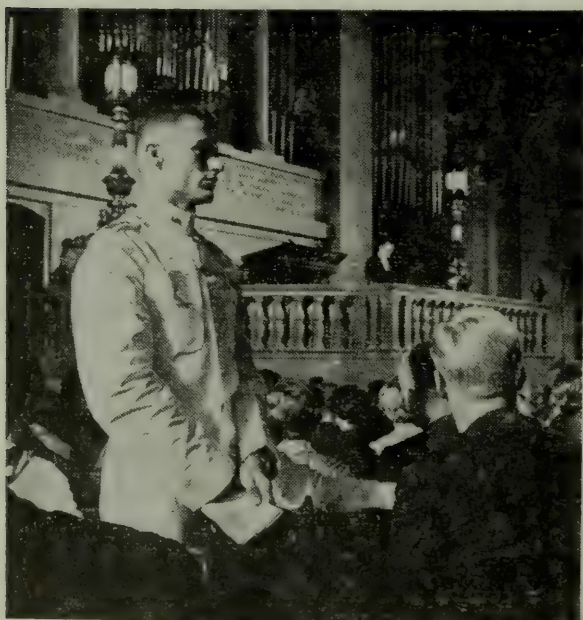
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The Fernald School for Mentally Retarded Children is introducing a music therapy program. This program is under the direction of Reuben Green, a member of our Orchestra. It is to be hoped that the success of this program will lead to courses in musical therapy in larger institutional centers.

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Mr. Reuben Green, a member of the Orchestra, in cooperation with Dr. Emanuel B. Green of the Rehabilitation Department of Boston University, is presently engaged in a unique music therapy program at the Fernald School in Waltham, Massachusetts. This new approach is being used as an aid in the rehabilitation of mentally retarded children and young adults.

The program is in need of instruments of any kind, i.e., violins, guitars, pianos, etc. An appeal is being made to the Symphony audience to respond with Gifts of Instruments.

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Inquiries may be addressed to Reuben Green, Boston Symphony Orchestra, Symphony Hall, or at his home, telephone number 969-8824.

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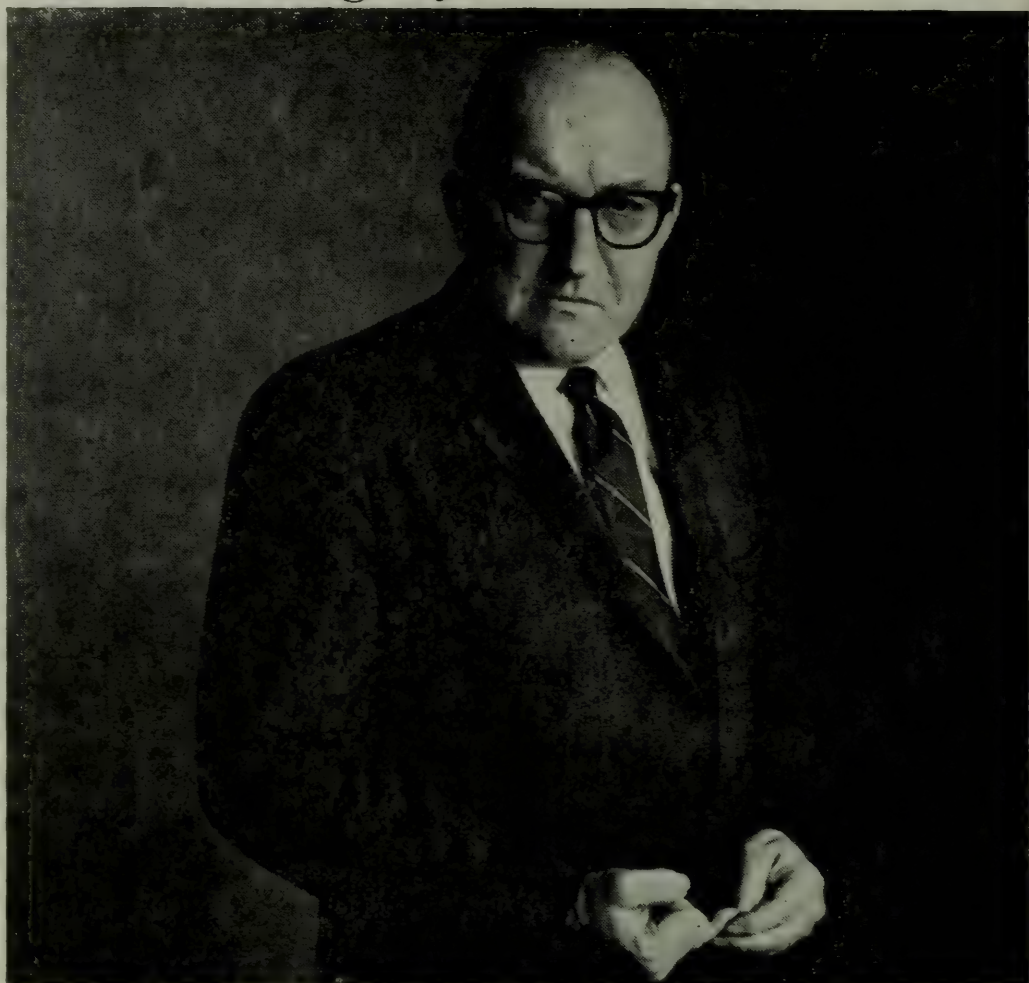
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I. Adagio molto; Allegro con brio  
II. Larghetto  
III. Scherzo: Allegro  
IV. Allegro molto

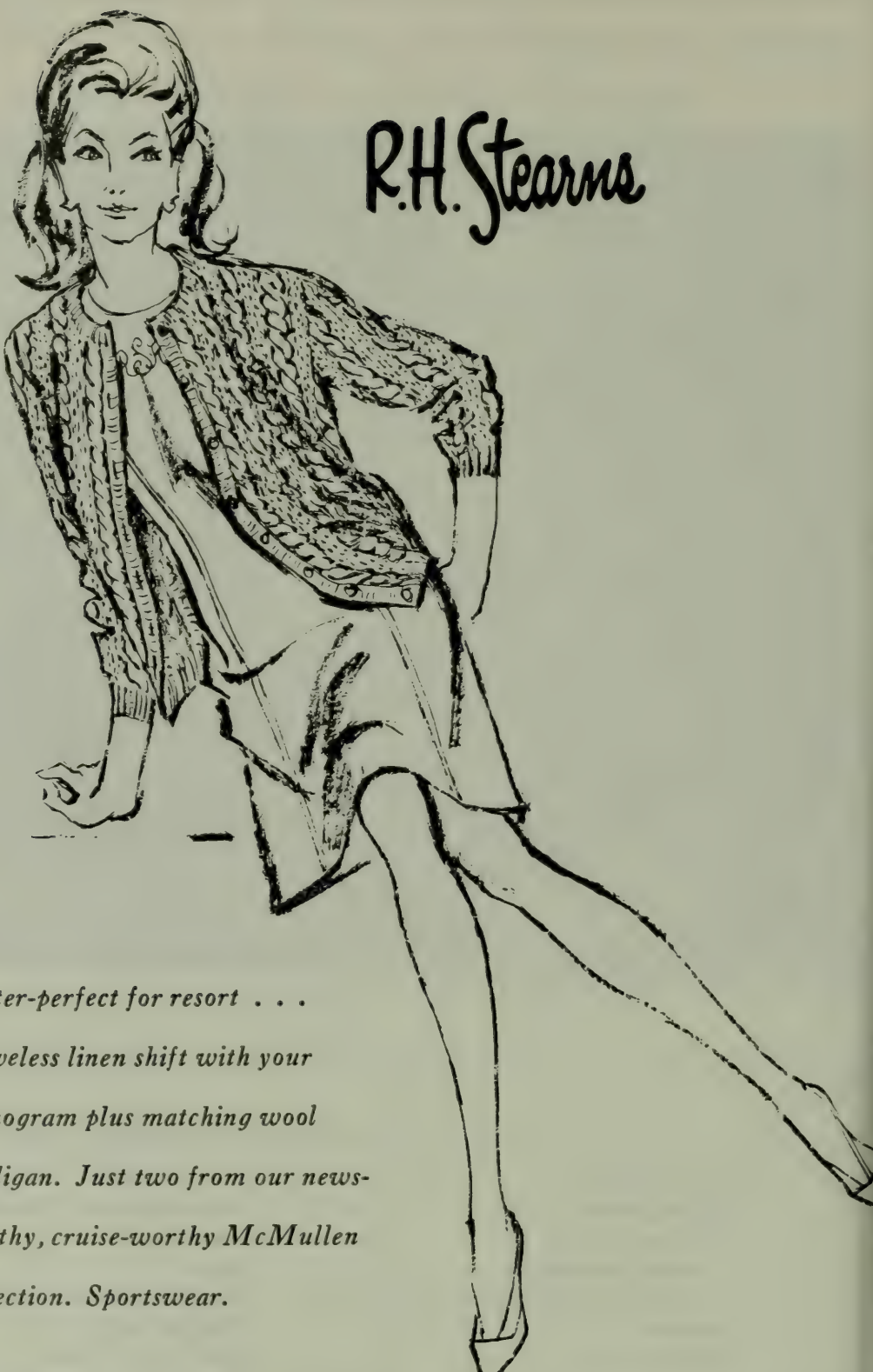
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# SYMPHONY No. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

---

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now hemmed in by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain

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beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, Beethoven expressed himself almost simultaneously in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely

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occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses were gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his

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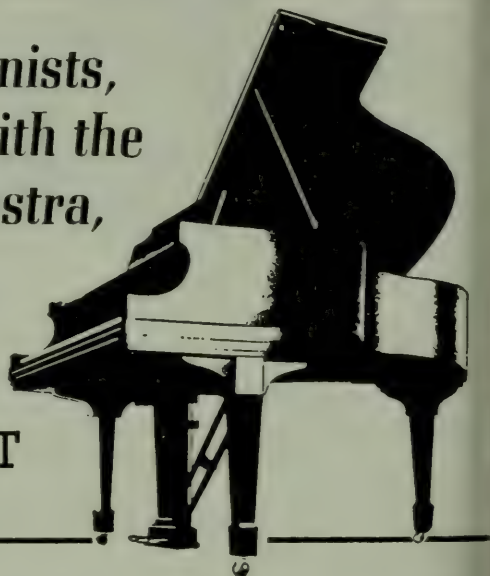
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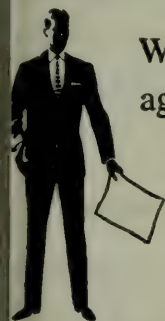
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deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk. We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing*, and someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and

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Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

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would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce.”

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the “Heiligenstadt Testament” make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer’s sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major had been sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of the time, found extended and repeated drafts for the *Finale*, and the theme of the *Larghetto* — first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year in Beethoven’s winter quarters. It hardly appears that Beethoven spent this period in futile

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brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas of Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and Op. 35, and other works, including, possibly, the Oratorio *Christ on the Mount of Olives*, and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"*De profundis clamavit!*" added Thayer, quoting the Heiligenstadt will, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer

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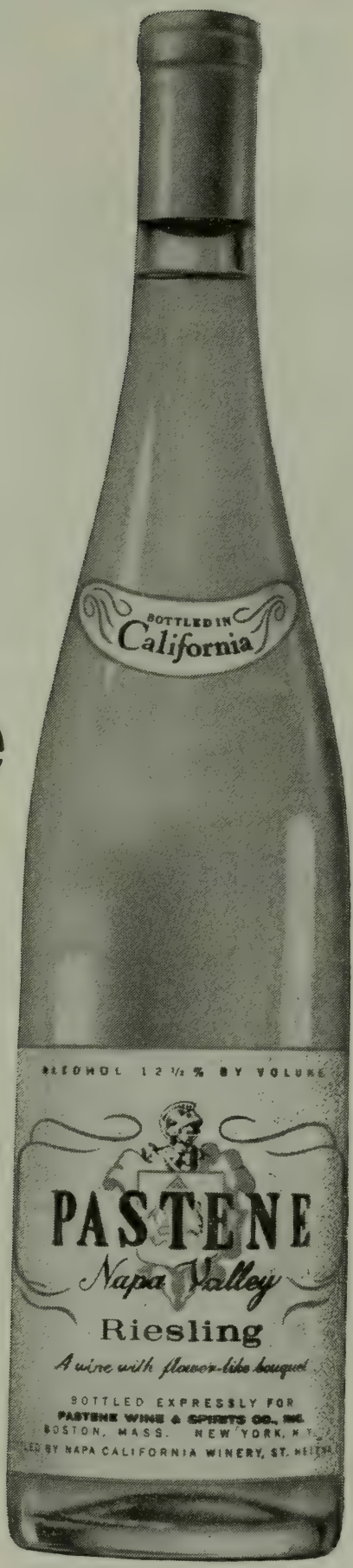
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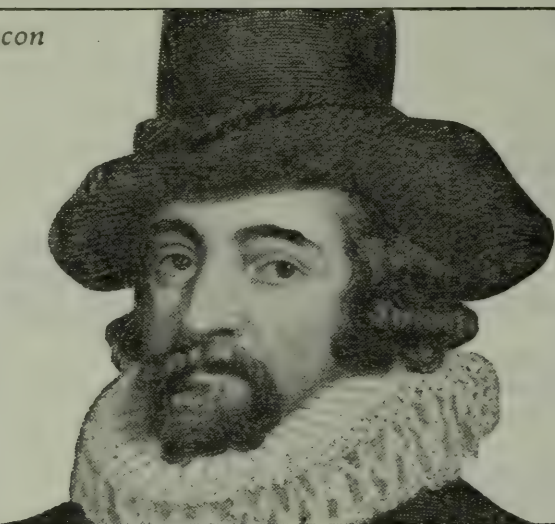


of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given him resource. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving the first

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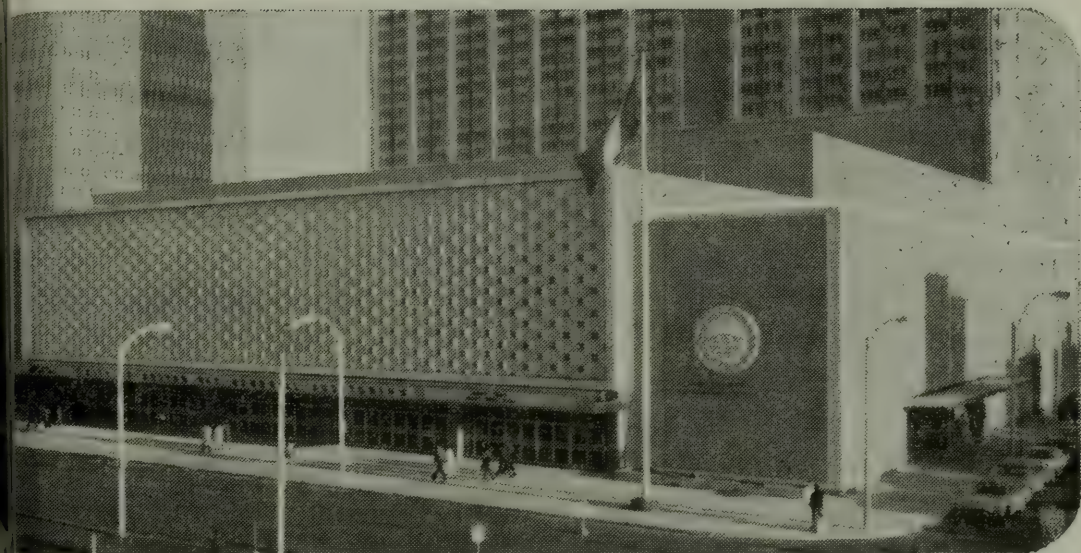
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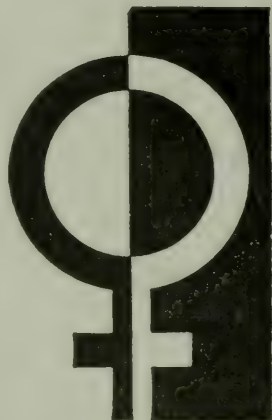
movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent, and entirely remarkable achievement of the "pupil of Haydn." This manner of music could go no further — no further at least in the restless and questing hands of Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the Finale an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the Larghetto was not always favored. Berlioz has told us that



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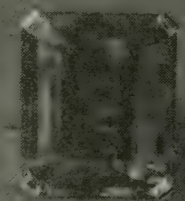
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at a *Concert Spirituel* in Paris in 1821 the Allegretto from the Seventh was substituted for this movement—with the result that only the Allegretto was applauded. The first movement always commanded respect and admiration; in fact, one critic referred to it as “colossal” and “grand,” adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipulations, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the Larghetto in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-length phrases and episodes in sonata form. Never had a movement generated such an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristics scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven's high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man's head.

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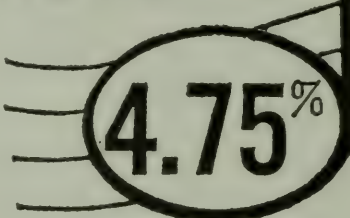


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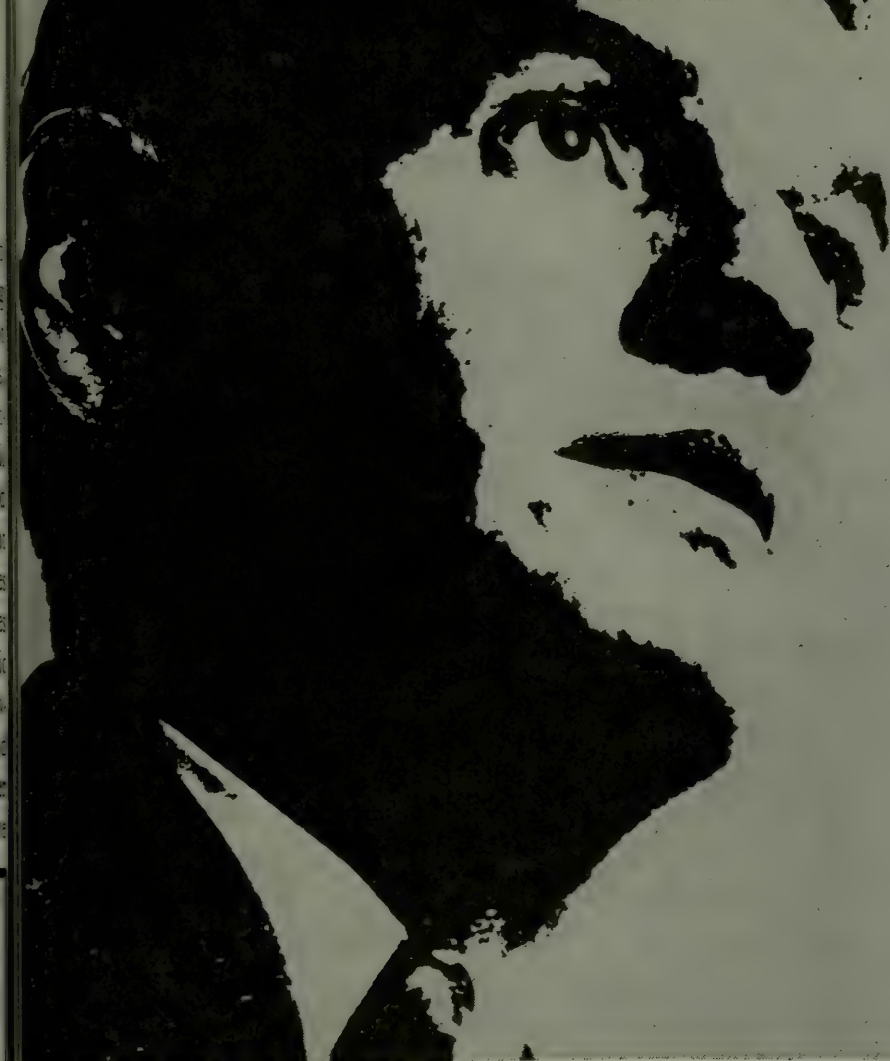
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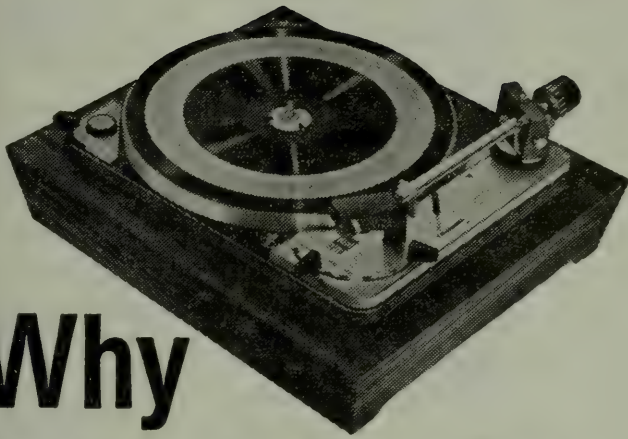
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been grotesquely out of place. In London he would have missed the opportunities for chamber music in princely houses. Despite greater audiences and more orchestral performances, he would have been a stranger among strange people. He would have found no congenial haunts comparable to *The Swan*.

There was a reverse side to the picture. What Vienna wanted was what Beethoven was progressively disinclined to give. They wanted a great piano virtuoso, which with his encroaching deafness he gradually ceased to be. They wanted affecting love songs, like *Adelaide*, slow movements of ready sentiment like the Adagio cantabile of the *Pathétique* Sonata. They wanted chamber music like the Septet, in the style of the traditional eighteenth-century suite. These pieces were starting points in Beethoven's ever-adventuring, ever-expanding nature. There were less intensive moments in his growth when he readily catered to the general taste, merely selling his skill. When he gave a score his full, protracted attention, the impulse was entirely within himself. That ruthlessly individual impulse was soon directed towards symphonies, and what even his admirers did not particularly look for were symphonies. Vienna had never been symphony-minded. During Mozart's great final ten years there he never had an outright bid for a symphony. He put one together from an earlier score he had composed for Haffner in Salzburg, he wrote one for Linz, one for Prague, and at last three for his own satisfaction, apparently without prospect of performance. Haydn had had commissions for symphonies from Paris and from London, where they had been received with rapture. Although Haydn dwelt long in Vienna, he was never asked for one. Vienna, insatiable for chamber music, possessing high performing talents, had no standing orchestra for concert purposes, and would not have one until many years after Beethoven's death. It was London





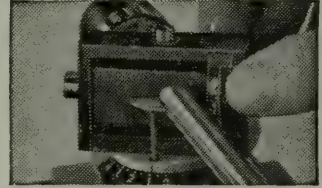
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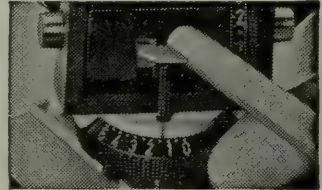
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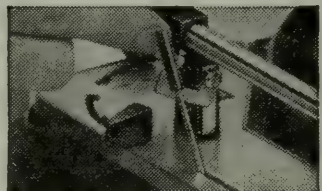
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and Paris and Leipzig which had real orchestras and first sought his scores.

The Austrian Emperor maintained an orchestra for the Court Opera, and the *Redouten* balls. He had his chamber players. These could be drawn upon when a concert was given, which was seldom enough. Four concerts were regularly held each year for the benefit of the widows and orphans of musicians — two in the Christmas season and two in Lent when the theatres were closed. Even these had a largely “society” public, ready to support a worthy cause. As is usually the way with charity concerts, the performers had to give their services, and the programs were designed for the largest possible returns. They did not at first include Beethoven’s symphonies, which were considered anything but a “draw.” Later when his fame increased, his symphonies were sometimes included. Receiving no fee, he looked for a return favor in the granting of the *Theater-an-der-Wien* that he might give a concert for “his own benefit.” He never hoped to have this privilege for more than once a year — sometimes he was not given even that.

Outside of these charity concerts, which lined no musician’s pockets, a pianist or violinist was at liberty to give a recital for his own benefit — but at his own expense. This Beethoven was sometimes compelled to do, in order to get a public performance for each of his forthcoming symphonies. After he had paid for the musicians, for a chorus and

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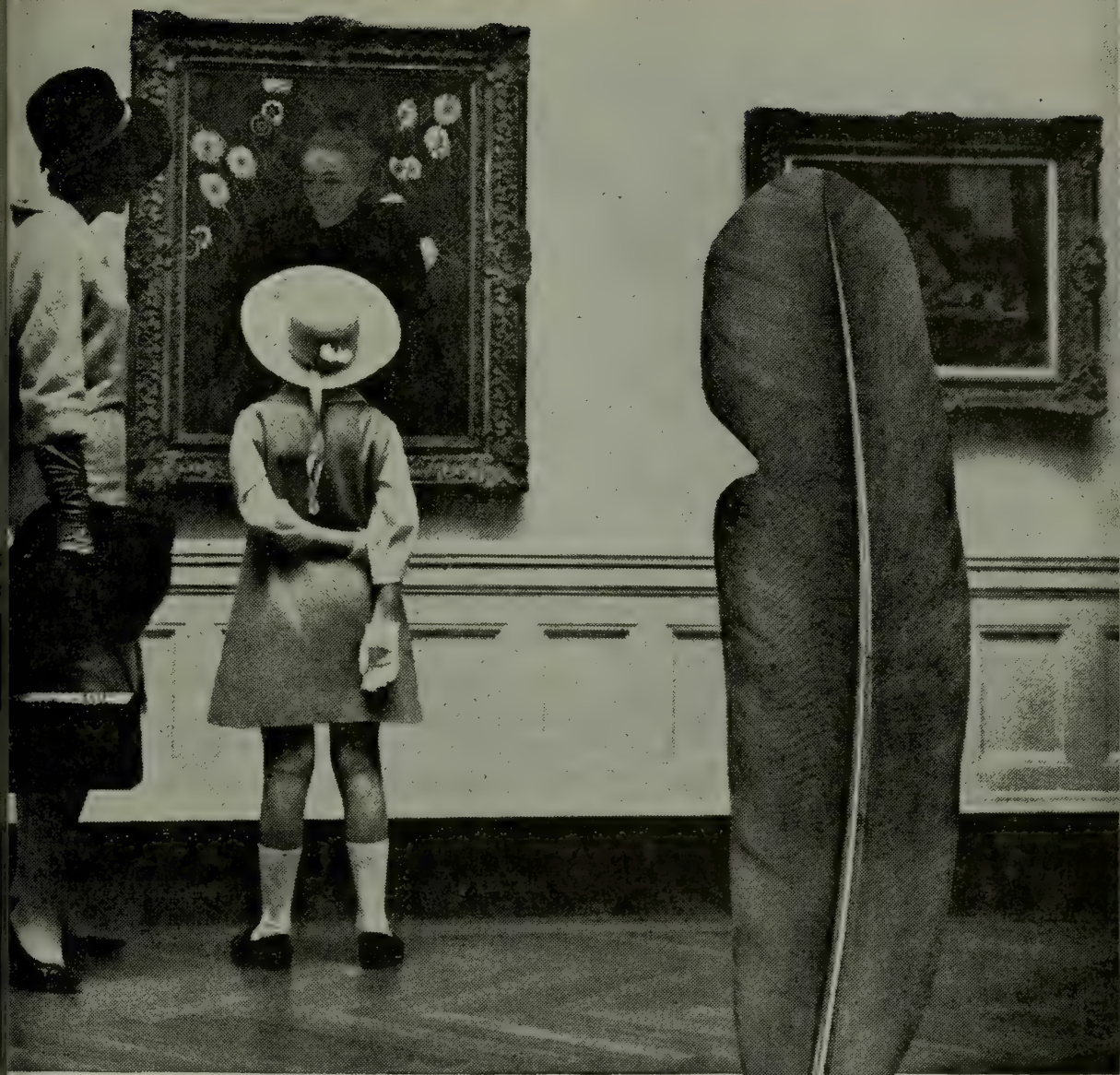
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solo singers if they were needed, for rehearsals, for the hall and the announcement placards, he was apt to find himself poorer rather than richer. "It was no time," wrote Thayer via Krehbiel, "to give public concerts for private emolument." His efforts to get his nine symphonies heard in Vienna make a sad story. If he had depended on this for a living, his career in the city of his adoption would have been very short and very final.

The saving grace came of course from the aristocratic houses. Vienna had many a palace or wealthy mansion where an orchestra was privately maintained. Some of the band were house servants who had been hired because they had learned to play a particular instrument and could be used for double duty. Princes or counts living at a distance would settle in Vienna for the musical season, and bring their house orchestras with them. The zeal of this amateur nobility was immense. To some, nothing was more important than the quest of music — they would even risk bankruptcy. When a symphony, or something as ambitious as an oratorio or an opera was attempted, the lord of the entertainment would call upon a neighboring princely retinue, or engage what he needed from the professionals who abounded in Vienna in the full expectation of just such numerous fees.

This intra-mural musical activity was a boon to Beethoven, not only

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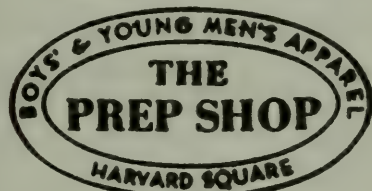
because his music could be tried out, but because his patrons would welcome him in their establishments, sometimes engage him as teacher of their daughters, and often open their purses. Prince Lichnowsky not only settled on him an annuity before a titled group came through with a larger one — he received him into his family for a considerable period — surely a strain upon the equability of his wife, the lovely Princess Marie Christine, daughter of the likewise lovely Countess Maria Wilhelmine Thun, who had befriended Mozart in much the same way.

Among his patrons and well-wishers there was at first no particular expectation of a symphony from Beethoven. Not until his Third did he himself realize that in this form lay his destiny, that his imagination need have no bounds, so far as scores on paper were concerned. He also became keenly aware that his way was not Vienna's way — his "new road" was not in their polite pattern of thought. Previously he had withheld his sketches for his First Symphony, as he had withheld his sketches for the first six quartets and the first two piano concertos, well knowing that he had the precedent of Mozart and Haydn to match. He was sensitive about comparison, but deeper than this he was not yet satisfied with himself.

To present his First Symphony, he announced an "*Akademie*" as concerts were then called in the *Burg Theater* for April 2, 1800, offering as an inducement two singers in music of Mozart and Haydn, play-

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ing his own Piano Concerto in B-flat. The single reviewer (in the *Allgemeine Musikalische Zeitung*) condescended. The financial results are unknown.

The Second Symphony came to light in a series of Sunday morning concerts organized in the season of 1804–1805 by a pair of bankers. The attendance was “select” according to a current report, indicating a subscription, the performers “mostly dilettanti.” “Mostly dilettanti” would apply equally to the private palace performances — it would also apply to the summer Augarten concerts which had been organized by Mozart with a partner for a time, and which were taken over by Schuppanzigh in 1799. It would apply even more to the “*Liebhaber*” Concerts, started in 1807 for the satisfaction of “music lovers” (amateurs), where in the course of time, each symphony through the Sixth was performed. The quality of the orchestra may be guessed from a press announcement: “An orchestra has been organized whose members were chosen from the best of the dilettanti. A few wind instruments only — French horns, trumpets, etc., were drafted from the Vienna theatres.” Wilhelm Rust, a visitor to Vienna, reported that these concerts “became so poor that there was not one in which something was



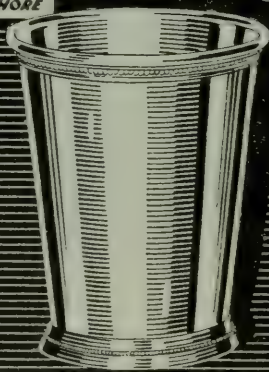
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not bungled." Amateurism abounded. The *Gesellschaft der Musikfreunde* were amateurs by definition. In 1819 the *Concerts spirituels* were founded and designed for the purpose of bringing neglected symphonies and choral works to performance (Beethoven's included). But they were amateurs, reading the music at sight. It is not to be wondered at that Beethoven on his death bed said of Vienna that "its dilettantism is ruining everything." It was not until 1842 that there was formed (from the Court Opera) a strictly non-amateur symphony orchestra. One is reminded of provincial concerts now which are enjoyed a good deal more by the performers than the listeners. Amateurs were not regarded with condescension then as now. To be an ardent amateur was considered not only a badge of social standing but a praiseworthy endeavor, "noble" in the best sense of the word. Music, or at least music making, was in its purest form an amateur art, free from the taint of gain. Professionals, like the golf pro today, were coaches, mere hirelings. One shared a stand with a professional in a state of pleased euphoria, bolstered by his example, oblivious of how the professional might feel.

Any attempt to reconstruct the probable effect of the *Eroica* upon its first audiences in Vienna, whether private or public, is a challenge to the imagination. In the first place they could scarcely have heard what would seem to us, who know how it ought to sound, a barely intelligible performance. The rehearsal for a performance at the palace of Prince Lobkowitz to whom the score was dedicated is described by Ferdinand Ries, Beethoven's pupil, as "horrible." In another, the players were thrown by the loud off-beat chords in the first movement, and Beethoven had to begin again.



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In 1808, Beethoven reached a point where, in the full flood of his composing years, he must have asked himself whether he and his music really belonged to Vienna. His opera, *Fidelio*, had some attention but had not held the boards. His first three piano concertos, his Violin Concerto, his great piano sonatas up to the "*Appassionata*," the three Rasoumovsky Quartets, had been performed publicly or privately, with some applause but not enough to suggest a repetition. His first four symphonies had had a few amateur, stumbling performances. (The Fourth was first heard at the Palace of Prince Lobkowitz in March, 1807.) He had since composed three works which were destined to be regarded after his death with wonder and awe throughout the world, but which then hardly filled Vienna with a fever of excitement. They were the Fourth Piano Concerto and the Fifth and Sixth Symphonies. Since there was no one in Vienna to see to their performance, Beethoven announced another "*Akademie*" as his own venture, to be given in the Imperial *Theater-an-der-Wien* three days before Christmas. It was listed as presenting "music entirely new and not yet heard in public," and the program was to include "hymns" from his Mass in C major and his *Choral Fantasia* which he composed for the occasion to close the evening with a sensational combination of orchestra, piano solo and chorus. He of course was the pianist. The project was beset with trouble from beginning to end. There was no time for proper rehearsal and too much to rehearse. He quarreled with the soprano soloist, and the young and inexperienced singer who took her place nearly broke down. The performance lasted four hours while the audience sat shivering with cold. The loyal Prince Lobkowitz, who

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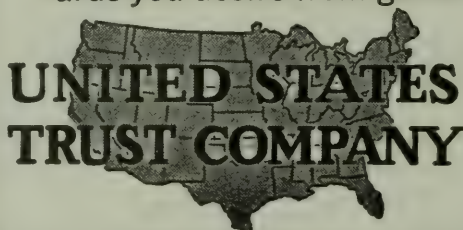
attended, was ill, but could not leave because of his conspicuous position in a stage box. The final mishap was in the Fantasia when the orchestra fell apart and had to make another start. How much Beethoven may have lost in the last accounting is not known. A charity concert had been given on the same evening. The beauties of the Fifth and the Pastoral symphonies seem to have been quite lost in the *melée*. The two masterworks, so different, each in its way starting a new chapter in music history, passed all but unnoticed.

Having completed his Seventh and Eighth Symphonies in 1812, Beethoven looked in vain for a chance to get them performed. He was short of money, for his annuity was suspended under litigation. In 1813 he was refused the Hall of the University. He had had no concert for his own benefit for five years. A single concert with the expense of preparation could not be counted on to pay its way. Two performances could not be counted on for a second audience. His Fifth Symphony, conducted by Schuppenzigh at the Augarten on May 1, had been tepidly received. Vienna was not falling over itself to hear two new Beethoven symphonies.

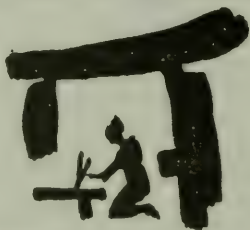
The answer came when his *Wellington's Victory* Symphony, composed for Mälzel's mechanical "Panharmonicon" in London was, at Mälzel's suggestion, set by him for orchestra. The University Hall was granted Beethoven for December 8. The *Akademie* was to begin with

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"an entirely new symphony" (the Seventh) and end with *Wellington's Victory*. The battle piece, using every sensational means, was a deliberate attempt to capitalize on the great wave of relief at the removal of Napoleon as a menace to peace. A large audience came, liked the Seventh Symphony and demanded a repeat of the Allegretto. When *Wellington's Victory* followed the crowd was swept off its feet. "The applause," said one newspaper, "rose to the point of ecstasy." The concert was repeated four days later and again on January 2 when it filled the spacious *Redoutensaal*. Beethoven liked to joke with his musical friends about this new patriotic perpetration, but he openly expressed his elation that the population of Vienna was at last recognizing him, fêting him, and paying for the privilege.

An astute manager, Georg Friedrich Treitschke, put two and two together, saw that the now famous Beethoven would be sought by the populace whose sole musical delight was opera — and revived *Fidelio*. Meanwhile, another *Akademie* was given again in the larger *Redoutensaal*, with of course *Wellington's Victory* and its appendage (or "companion piece," as one newspaper called it) the Seventh Symphony. In the middle there was introduced "an entirely new and unheard Symphony" (the Eighth). It was politely applauded, but little noticed between its more proclamatory fellows.

When, eleven years later, Beethoven announced the performance of his Ninth Symphony, awareness of his importance had grown considerably in Vienna. It had not grown to the point where others than the

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composer himself would see to its performance. He was now a public figure. Many considered him at least half crazy, and the Symphony as performed, attended out of sheer curiosity, would hardly have changed their point of view. The Ninth, with its involved developments, its length, its serious and searching mood, required a new kind of listening. It also required a far clearer and more intelligible performance than it evidently had.

The initial performance on May 7, 1824, was undoubtedly a groping and sorry affair. The audience could have no more than vaguely felt that something stupendous was afoot. Beethoven, with the help of his more practical friends, had to hire musicians where he could, from the theatre and opera, from the households of his patrons. He further augmented the miscellaneous collection (there were about fifty players altogether) with students from the *Gesellschaft der Musikfreunde*. He had to gather the chorus and soloists, pay for the whole out of his own pocket with the hope of a favorable balance. He spent many hours over every detail, grew suspicious of his loyal and helpful colleagues, and acted as if his principal concern was the expense involved rather than the first public inspection of his longest and most intensive symphonic effort.

The two rehearsals at the *Kärntnerthor Theater* (he was deprived of a third to make way for a ballet rehearsal) could have afforded

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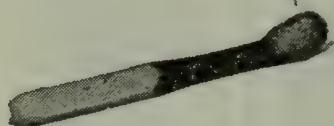
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little more than a scrambled reading by players good and bad of the unaccustomed music from parts hastily copied and not free of errors. The quality of the direction was more than doubtful. Beethoven stood in the midst of the orchestra and attempted to lead, while Umlauf, the "Music Director," stood behind him to correct the beat of the poor deaf composer, who would have thrown everything into confusion if the performers had not been warned to ignore him. The faithful Schuppenzigh led in the key position of first violin, Conradin Kreutzer beat out the chords on the piano, either blindly following the surviving tradition of a basso continuo or fulfilling the then-superfluous function lest the whole thing should fall apart. There were thus four "conductors," and the only one of them who had a clear conception of the Symphony was quite useless.

The excited applause could hardly have been for the performers, or for the music which must have been thoroughly muddled, but for the touching spectacle of the deaf composer who was not aware when the audience clapped during the scherzo, and did not turn around to bow at the end until Caroline Unger, the contralto, tugged at his sleeve. It was perhaps as well that Beethoven could not hear what must have been a travesty of his all-embracing effort — his last venture in his most beloved form.

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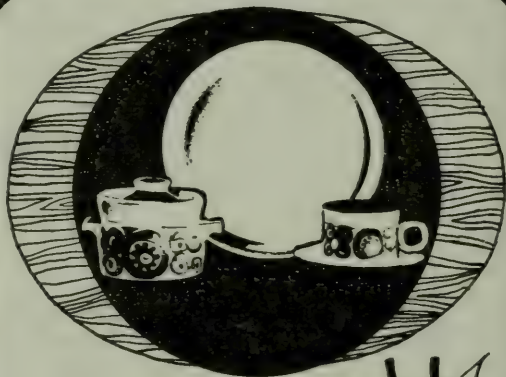
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The house was full, but the expenses had been heavy and the net returns were small. A second performance was announced and took place on May 23rd. That day turned out to be a fine spring Sunday, when a walk in the Prater was found to be more enticing than the repetition of a baffling symphony by a deaf man. There was no more than half an audience, even in the smaller hall, and a deficit twice as large as the former profit.

The Ninth Symphony and its eight companions, even while Beethoven still lived, made their way to communities which, unlike Vienna, had well-constituted, continuing symphony orchestras and a wider citizenry to address. At first few and tentative, performances of all nine took hold as their true stature was unveiled by repetition. Thus Beethoven posthumously made the symphony the most desired instrumental form, a well-heeled symphony orchestra a requisite for their performance. Vienna, having cradled his symphonies in less than half awareness, and in negligible performance, became their most ardent and brilliant spokesman.

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## AS QUIET AS

By MICHAEL COLGRASS

Born in Chicago, Illinois, in 1932

The following instrumentation is required: 3 flutes, alto flute and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, piano, celeste and harpsichord, sleighbells, wood blocks, glockenspiel, tam-tam, vibraphone, tenor drum, suspended cymbal, tubular chime, Indian drum, glass wind chimes, triangles, sizzle cymbal, crotales, bass drum and strings.

*As Quiet As* was commissioned by the Fromm Music Foundation for performance at the Berkshire Festival, and was first performed at Tanglewood by the Berkshire Music Center Orchestra, conducted by Gunther Schuller, on August 18, 1966.

The harpsichord used in this performance was made by Frank Hubbard.

*Mr. Colgrass has kindly supplied the following information about his composition.*

*As Quiet As* was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning "Let's be as quiet as. . . ." From the twenty-one answers compiled by Constance Fauci and printed in the *New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be per-

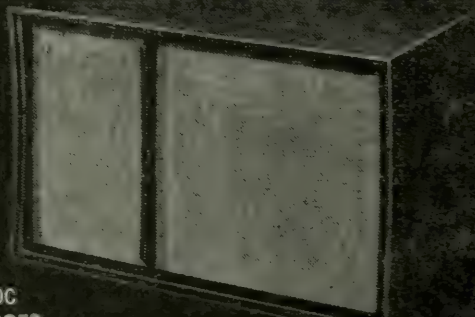
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ceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the *essence* of a leaf as it changes color, of a creek abandoned even by birds, and of an ant — or many ants — skittering about. “Children Sleeping” and “Time Passing” are like a dream sequence. Following light breathing and heartbeats, a sonatina written by Beethoven as a child appears through a montage of “sleeping sound,” and then reappears fragmentarily in musical styles from 1800 to the present — Haydn, Sibelius, Ravel, Stravinsky, Count Basie — as if one were taking a fleeting glance at music history moving through time. The Jazz is interrupted by a distant “sound” which ends the dream, and the last setting (Webern) is in post-war style. “A Soft Rainfall” and “The First Star Coming Out” are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal. *As Quiet As* is dedicated to children, with love and with hope.

. .

Following graduation from the University of Illinois in 1954, Michael Colgrass went to New York City where he performs as a free-lance musician with most of New York’s major musical organizations. Recent works include *Rhapsodic Fantasy* for fifteen drums (one player) and orchestra, which the composer premièred as soloist with the Danish Radio Orchestra in Copenhagen in November, 1965, and a ballet score to Gerald Arpino’s *Sea Shadows*. Mr. Colgrass has studied primarily with Paul Price, Eugene Weigle and Ben Weber.

*Rhapsody* for clarinet, violin and piano was commissioned in 1963 by the clarinetist Arthur Bloom, who premièred the trio in New York City that year with the Group for Contemporary Music at Columbia University.

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Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The Ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow. It was first performed at Brno in Czechoslovakia in 1938. The first Russian performance was at the Kirov Theatre, in Leningrad, January 11, 1940, when Galina Ulanova danced Juliet. Before the Ballet as such was introduced, Prokofiev compiled two suites from this music and later a third. The first was performed in Moscow on June 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofiev conducted. The composer wrote a suite for piano from this music in 1937.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted the first American performance at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was repeated October 10-11, 1941, October 26-27, 1945, April 30-May 1, 1948, and February 1-2, 1957.

The instrumentation includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, tenor saxophone, 2 bassoons and contra-bassoon, 6 horns, 6 trumpets and cornet, 3 trombones and tuba, timpani, bells, xylophone, tambourine, snare drum, triangle, chimes, maracas, bass drum, cymbals, 2 harps, piano, 2 mandolins, celeste and strings.

IT is often said that the external circumstances of a composer's life have little bearing on the creative periods of his career. Whether a person writes in Paris, in New York, or elsewhere would seem to make little difference to his sense of musical æsthetics. However, it does seem that in the case of Prokofiev, an abrupt change occurred when he returned from his long visit in Paris to his native Russia, where, in 1935, he became a Soviet citizen. In Paris, much of his music was full of a certain amount of grotesqueness and sarcasm, with bitterly dissonant harmonies. When he returned to Russia, whether influenced by party lines or not, he seems to have sought for a much

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simpler and more lyrical mode of musical expression. This was already evident in the music for *Lieutenant Kije* and in the music for *Egyptian Nights*, which was a concoction drawn from Shaw's *Cesar and Cleopatra*, Pushkin's *Egyptian Nights* and Shakespeare's *Antony and Cleopatra*. Already Prokofiev was acquainted with several of the Shakesperian dramas. At this very time *Romeo and Juliet*, *Hamlet*, *Othello* and *King Lear* had been given in the Soviet theatres. It was therefore with a great deal of excitement that Prokofiev received a suggestion from the Leningrad Theatre of Opera and Ballet that he write a ballet on the theme of Shakespeare's *Romeo and Juliet*. In the spring of 1935 he spent many hours with the director Radlov, carefully working out the scenario of the future ballet.

"When I am asked to write music for a ballet or film, I rarely consent immediately, even if I know the text of the work, for it takes me from five to ten days to 'see' it, that is, to visualize the characters, their emotions, and their actions in terms of music." This was written by Prokofiev himself in 1936.

When the ballet was completed, it was not accepted for production immediately. The dancers found the rhythms intricate, and those who heard the music seemed to be dismayed. One listener remarked, "there is no tale of greater woe than Prokofiev's music for *Romeo*." Because of the failure to produce the work as a ballet at that time, Prokofiev arranged two suites for orchestra from the music, as well as a set of ten pieces for piano based on the same text. In 1947 he was to produce a third suite which incorporated music not heard in the previous two. The first two suites were heard before the full stage production of the ballet, which took place in Brno in Czechoslovakia in 1938. The first performance in Russia was given on January 11, 1940.

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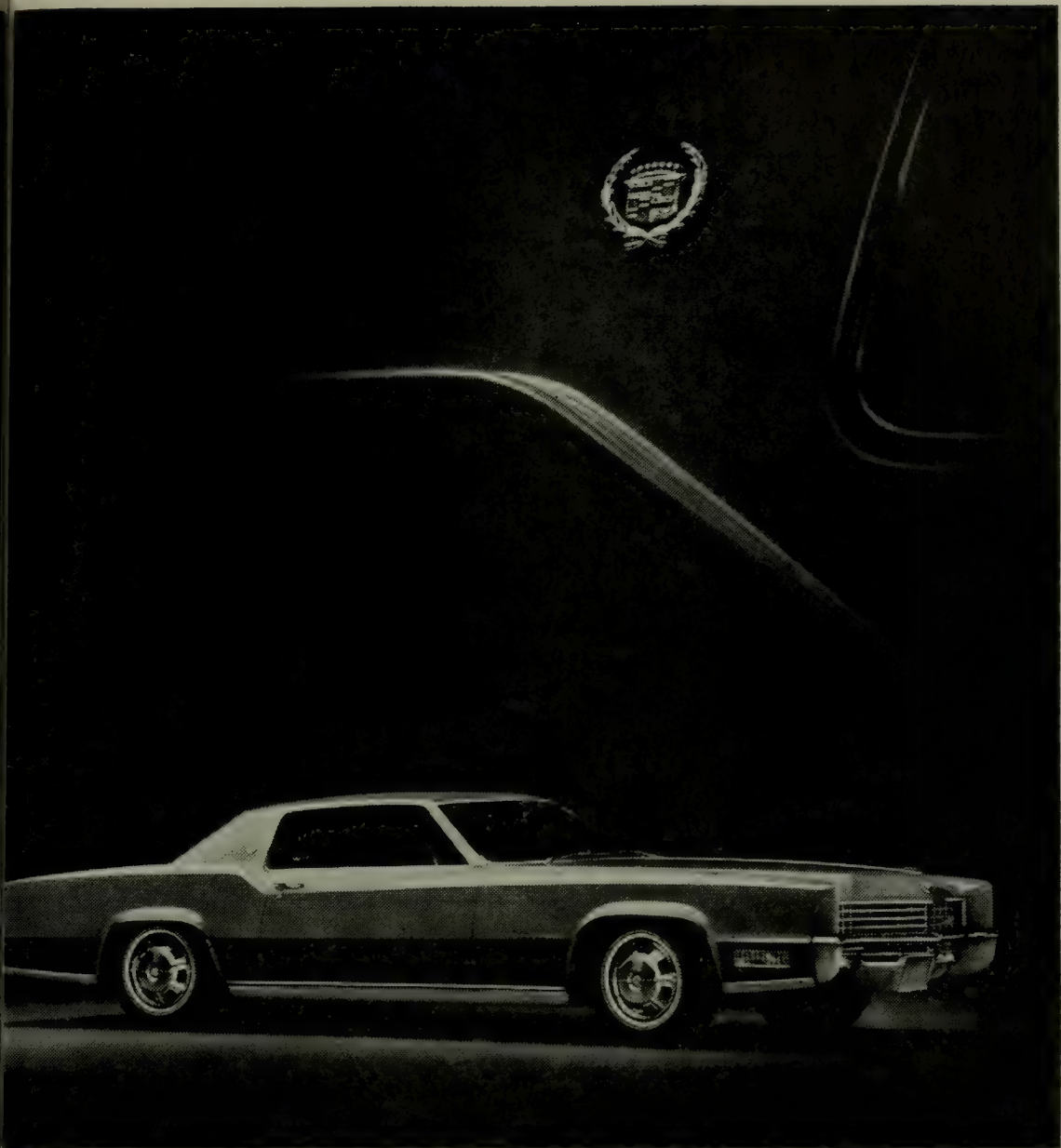
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by the Kirov Ballet in Leningrad, with Ulanova dancing the role of Juliet. It may be of interest to note that a film version of the ballet, with Rudolf Nureyev and Margot Fonteyn, was given last October in Boston at the Paris Cinema, and only last week, in other theatres in Greater Boston.

For some people the idea of presenting Shakespeare's tragedy on the ballet stage seems blasphemous; it would seem to be impossible to express the many psychological nuances, the entire range of feelings expressed in the tragedy, without the power of the poetic word. In fact, although there had been earlier attempts at ballet based on Shakesperian dramas, none of them had been successful. One of the most recent was by the English composer Constant Lambert, who wrote a ballet in the 1920's. However, in the hands of Prokofiev, the work becomes a true masterpiece. He delineates with great skill the various characters in the tragedy. The music for Juliet depicts the young girl, at first simple, and then, stirred by her love for Romeo, deeply passionate. The music for Friar Laurence has a certain nobility, and that of Romeo varies from the early romantic yearning to the ardent passion of a lover. Nor was Prokofiev unaware of the comic elements which are apparent in the nurse, or the gay ebullience of Mercutio. Behind the major figures Prokofiev senses and depicts the enmity between the Montagues and the Capulets. The ballet follows

## TO OUR TUESDAY SUBSCRIBERS (SERIES "A")

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The eighth Tuesday concert, scheduled for February 7, was postponed because of the snowstorm until Tuesday, March 7. Mr. Leinsdorf, who has rearranged his scheduled vacation, will conduct the program, consisting of Dvořák's Symphony No. 9 and the Brahms Violin Concerto, Joseph Silverstein soloist.

If any subscribers to the series cannot attend on March 7, and do not choose to release their tickets for resale to benefit the Friends Fund, they may return their February 7 tickets for a refund until concert time on March 7.

the drama quite closely, with almost no inserted illustrative dance numbers. Actually, the only set dances in the entire score are the street dances in the first and second acts, the ballroom dance in the first act, and the Dance of the Young Girls with the Lilies in the last act. At the end of Act II, Prokofiev uses an expanded version of his own D major Gavotte from the Classical Symphony.

The music is based on a leitmotiv system. There are definite themes which portray Juliet, Romeo and Tybalt. The Nurse has an amiably fussy theme which fits her exactly, and the music for the Knights, both Montague and Capulet, is indicated by a rather brash and dotted-dash rhythm arpeggio. In the final scene, which Prokofiev calls an Epilogue, Juliet dies to music of great tragic import.

Some years ago Prokofiev said in reply to criticisms, that in *Romeo and Juliet* he had "taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry; but I feel sure that they will sooner or later."

For the present performance, Mr. Leinsdorf is using portions from the original ballet score, some of which do not appear in any of the suites. The excerpts will be played in the following order:

*Part I:* Introduction; Romeo, Mercutio, and Benvolio Masked; Dance of the Knights; Gavotte of the Departing Guests; Romeo; Dance of Love.

*Part II:* Duel and Death of Tybalt; Interlude; Juliet; Morning Serenade; Funeral for Juliet; Death of the Lovers.

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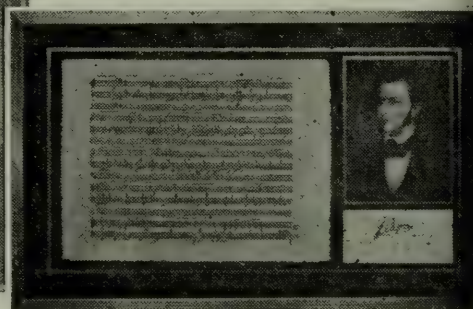
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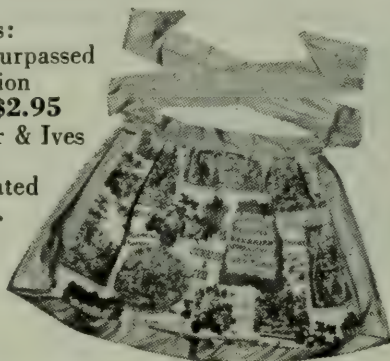


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## PROKOFIEV'S STYLE

By NICOLAS NABOKOV

*The following is taken from a longer article on Prokofiev published in the Atlantic Monthly (July 1942) as an "Atlantic Portrait."*

THE strange thing about Prokofiev's music is that it almost never changes. This fact was well explained by a Russian critic, Sabaniev, some fifteen years ago: "Impressionism, futurism have been succeeded by atonality, polytonality, and other tendencies, yet Prokofiev remains exactly as we found him at the beginning of his career: unresponsive to movements, his art is as naïve as that of Schubert, Chopin, or even Mozart." Leaving out the question of naïveté in the music of those three composers, I believe Sabaniev has caught something about the nature of Prokofiev's music which is intrinsically true. It is a kind of music which since 1914 and 1915 has undergone very little change. Prokofiev has much music of variable quality and dimensions, but if one were to listen to his early and late pieces and to try to find some development, try to construct some form of chronology into the changes of style and fashion, I feel sure one would be quite at a loss. Since the publication of his three pieces, *Sarcasmes*, *First Violin Concerto*, and *Visions Fugitives*, little has changed in either the style or the technique of Prokofiev's music.

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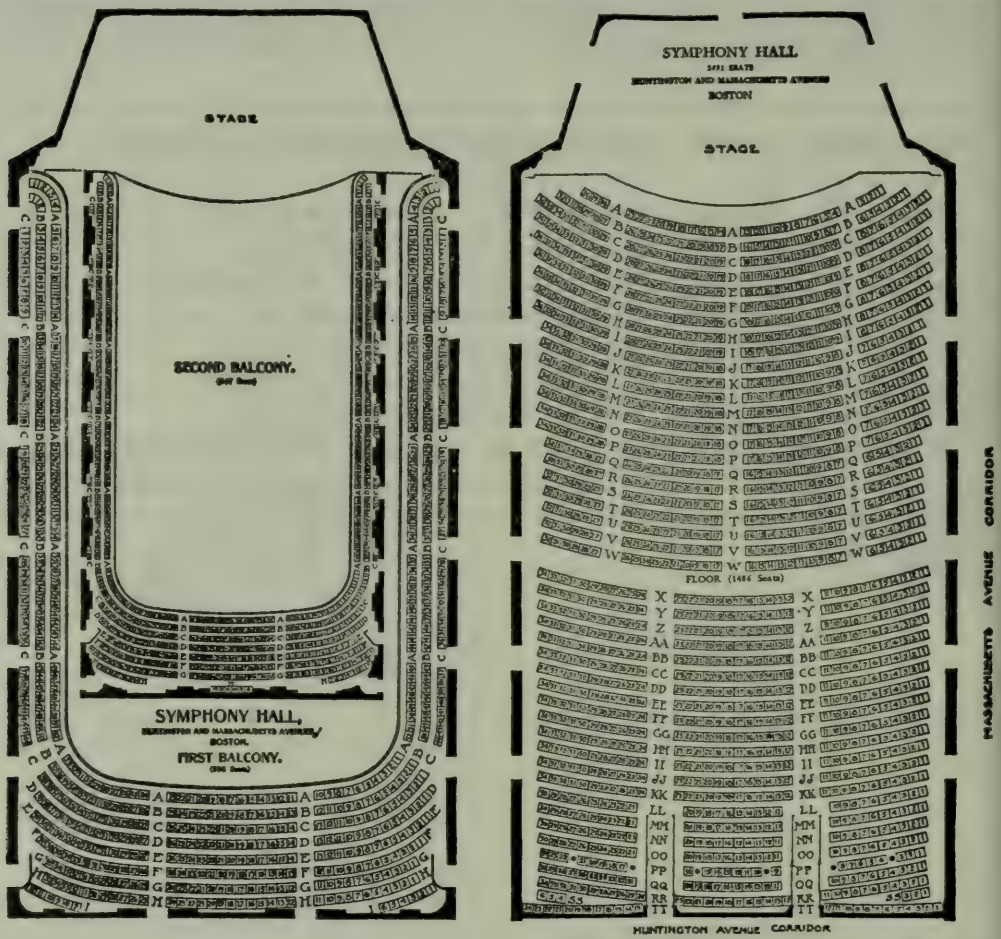


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At the outset Prokofiev himself and his music symbolized a reaction against an æstheticism burdened with philosophy, literature, and mysticism. His task was to bring music back to the world of pure sound. Hence the cutting, direct, square, cheerful style in contrast to the “arpeggio-ridden” music of his contemporaries; hence the preference for simplified harmonic texture, a clear-cut melody, and the major character of the whole structure; hence, also, the sectional, sometimes almost mechanical, form of his music.

Certain particularities of his melodic line and certain harmonic relations used over and over again make his music unmistakably personal. Prokofiev loves, for instance — or at least did love until his recent works — to play a little game of melodic construction which could easily be discovered in any one of his pieces. The game consists of taking a conventional rhythmical figure, tying it up with a conventional melodic pattern so obvious as to border sometimes on triviality, and then afterwards forcing this melodic line into a harmonic frame which seems disconnected, surprisingly arbitrary, and produces the feeling that the melody has been refreshed by having been harmonically mishandled. Another little game in Prokofiev’s thematic structure is



the abruptness and unexpectedness of his leaps. A melody will start in a very stereotyped manner, and then suddenly will leap to an absolutely unexpected tone over seemingly unconnected intervals. These characteristics contribute a great deal to the joking, sarcastic nature of much of his music. The intentional breaking up of conventional patterns produces a series of audible surprises, and it is this quality of successive shocks which in turn creates the feeling of irony. In a certain sense, a similar game is carried on within his harmonic texture. Chords, generally very simple chords, are related in such an entirely unexpected fashion that the ear has always a new element of harmonic surprise to cope with. Of course, the arbitrariness of these relations is only superficial, for at the back of them there is an organic logic of relations which Prokofiev discovers and establishes in his music.

What is somewhat perplexing is the mechanical form of his music. However, Prokofiev is traditionally Russian in that; for, with a few exceptions, the Russian composers fitted their music into an existing form and did not let the form grow out of the nature of their musical invention. Another puzzling thing about Prokofiev's music is that, despite all the squareness, conciseness of his rhythm, his actual rhythmical inventiveness is not very far-reaching. That is, Prokofiev is not preoccupied, as are many contemporary composers, with rhythmical problems, and in that sense again he is closer to the contemporary music of Russia and Germany than to that of France, England, and the United States. Prokofiev always says that his chief preoccupation lies in the invention of good themes, and by good themes he means those melodies that one would recognize as indubitably his own. Formless and amorphous melodies are what he despises most in music. To realize this emphasis upon melodic invention is most significant for the comprehension of Prokofiev's music.

Personally, I think that the best music Prokofiev ever wrote is not the sarcastic, joking music which is so well known in this country, but rather those infrequent pages composed in a more lyrical mood: for

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instance, the nostalgic and melodically beautiful last pages of *The Prodigal Son* (the ballet produced in the last year of Diaghilev's reign in Paris in 1929), the second movement of his third piano concerto, his songs on the poems of Akhmatova, even the *Lieutenant Kije* suite, and the somewhat overprovincial yet tender and moving songs from his last opera, *Semyon Kotko*. Another Prokofiev whom I like particularly is the noisy, boisterous, straightforward, and yet very earnest Prokofiev of *The Steel Leap* and the *Third Symphony*. To me it seems strange that only the sarcastic side of his talent has become so well known in this country. This is probably because few composers have the gift of being sarcastic in music without being eclectic. Sarcasm and irony are among the most difficult things to express originally in music. I believe that the success of *Peter and the Wolf* in its magnificent English rendition results mainly from the fact that composers here have not preoccupied themselves with children's literature and children's art as Soviet Russian composers have done so successfully. In itself, the piece is of course banal and trivial, but its charm comes from the fact that the composer knew he was writing very slight music.

Another peculiarity about Prokofiev's music is that its style lacks any consistent polyphonic development. Prokofiev has a particular dislike for the usual imitative counterpoint, and always casts aspersions on certain of his contemporaries for writing imitation fugues and fugatos. He contends that this makes the style necessarily derivative of and like eighteenth century polyphonic music. This sounds somewhat paradoxical for someone who has made free use of the rather mechanical standards of eighteenth century musical form and applied it to the very structure of his themes.

With all its individual characteristics, the music of Prokofiev, particularly in its melismatic nature, is deeply rooted in the Russian past. Sometimes it reflects Moussorgsky, sometimes Tchaikovsky, and thus it does not, like so much modern music, hang in the air, rootless and without an affiliation with the past. This is enhanced by a masterful orchestrational technique, a technique born of the study of such Russian works as the ballets of Tchaikovsky, the operas of Glinka, and the late operas of Rimsky-Korsakov. His orchestration is much more conventional than that of Stravinsky. It is rougher, less polished, and it sometimes lacks the audible and wonderful transparency of Stravinsky's scores. But Prokofiev's music is always full of substance and of imagination. Sometimes, as particularly in the *Kije* suite, the third piano concerto, and the last page of *The Prodigal Son*, the quality of his craftsmanship is of the highest order.





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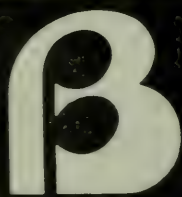
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Interlude

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Adagio: allegro

Largo

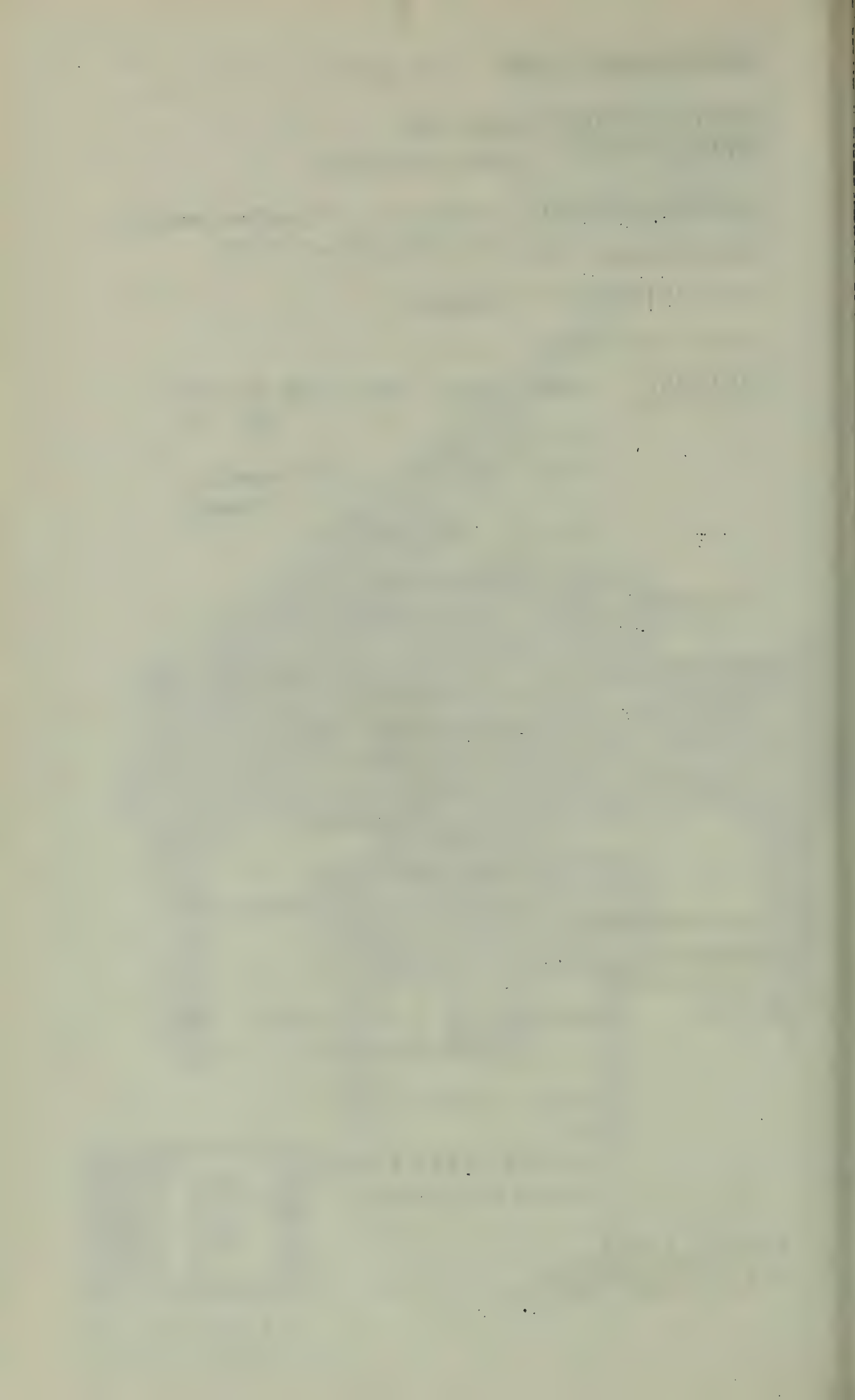
Scherzo: molto vivace

Allegro con fuoco

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Larghetto

Scherzo: allegro

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Sanctus

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Agnus Dei

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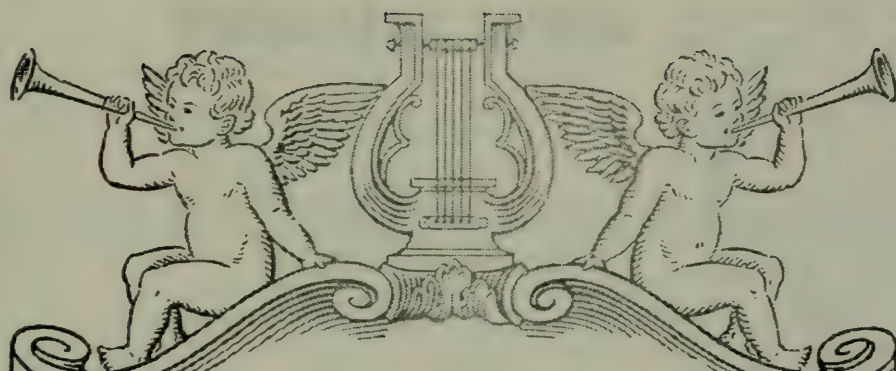
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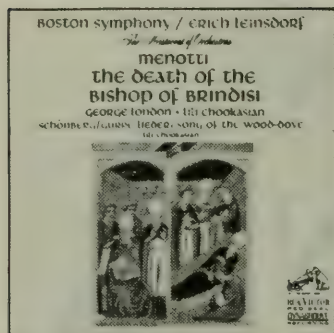
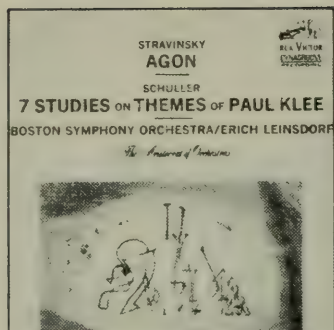
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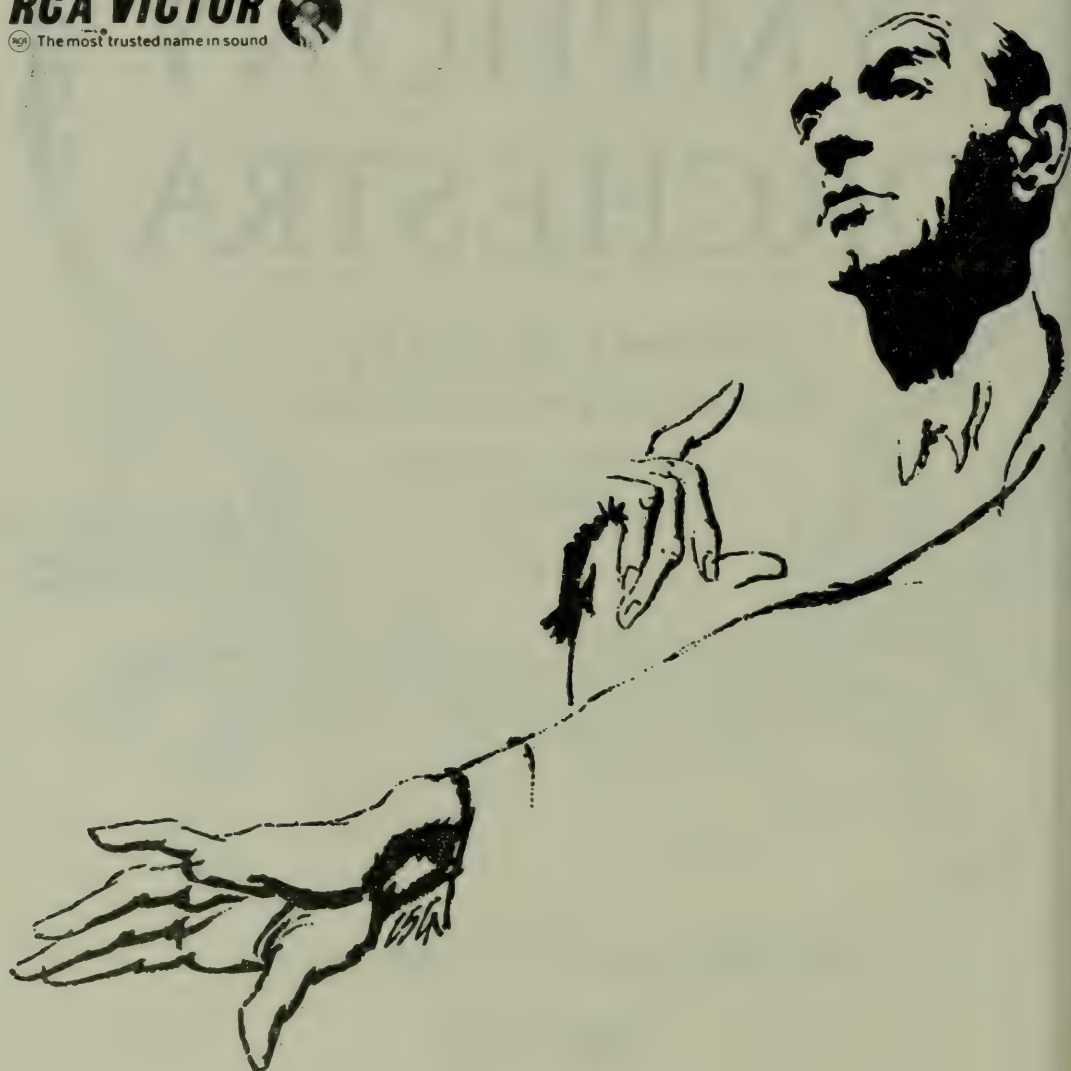
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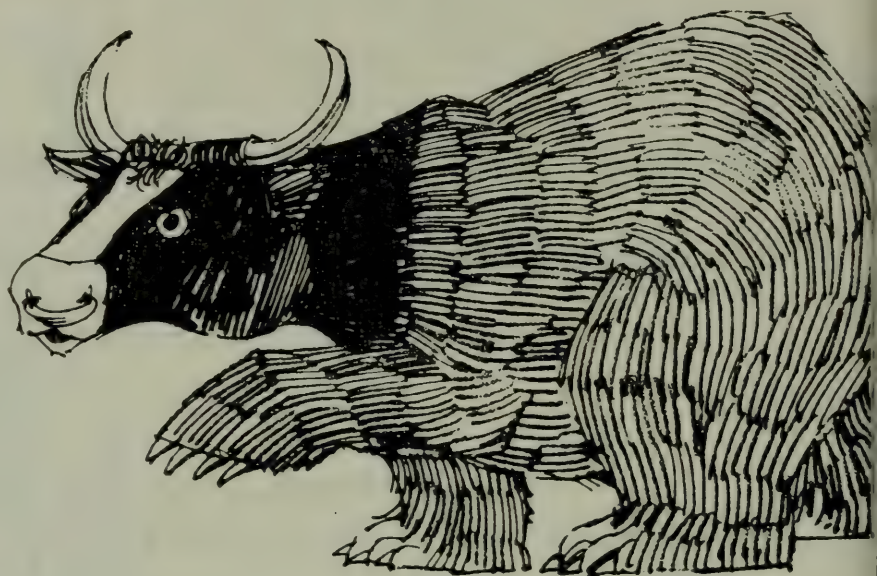
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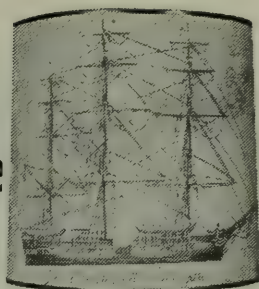
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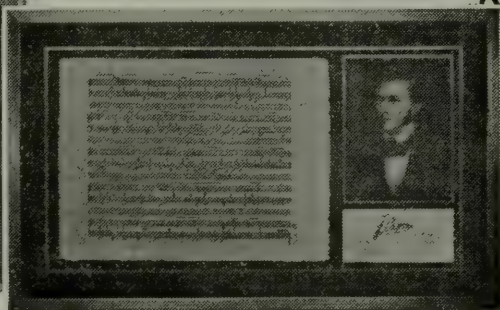
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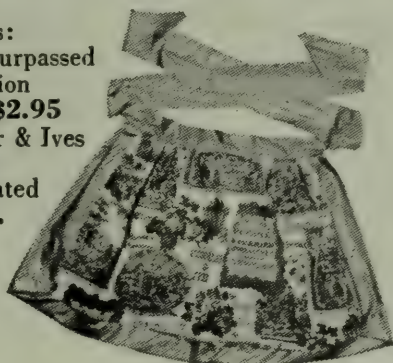


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# SYMPHONY IN C MAJOR

By GEORGES BIZET

Born in Paris, October 25, 1838; died in Bougival, June 3, 1875

Bizet composed this Symphony within the month of November, 1855. It was first performed by Felix Weingartner at Basel on February 26, 1935. Sir Hamilton Harty gave the Symphony its first English performance at a concert of the London Symphony Orchestra, December 2, 1935, and its first American performance at a concert of the Rochester Philharmonic Orchestra, January 30, 1936. The Symphony was last performed at the concerts of the Boston Symphony Orchestra January 3, February 1, 1964, under the direction of Charles Munch.

The score, published in 1935, calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoon, 4 horns, 2 trumpets, timpani, and strings.

FOR almost eighty years a manuscript of a boyhood symphony by Georges Bizet reposed in the archives of the Paris Conservatoire. This Symphony had not been mentioned in any published letter and it was unknown to the biographers. The manuscript shows that Bizet began it on October 29, 1855, and completed it in November. At that time he was seventeen, but already an adept musician for he had entered the *Conservatoire* at the age of nine, studied composition with Halévy under the administrative eye of Auber who was then Director, and gathered a considerable bouquet of "First Prizes."

Various critics have found the influence of Haydn and the early Beethoven in this music. There is also discernible the transparent style of Mendelssohn and the spirit of the symphonic Schubert. There are crescendos à la Rossini.

After a flourish the principal theme is announced and exhibited in full length. A second theme in the appropriate subdominant and appropriately melodic is introduced by the oboes over light strings. Two horns unaccompanied gently usher in a long development of both themes. A crescendo leads to a restatement, again traditional. The Adagio begins in A minor, 9/8. After eight measures the oboe over pizzicato strings sings a melody which reminds the listener of the composer who at his best could so successfully provide an opera with an intermezzo of instrumental song. A second melody (in C major) enriches the discourse and brings the climax. A fugato on the first theme leads to its return in the minor, the oboe bringing the close. The third movement, a scherzo quite correct although not so named, is in G major, the Trio transforming the theme and giving it to the clarinet and bassoon over a ground bass. The Finale is crisp, pointed, Mendelssohnian.

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*Gino Cioffi*



Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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## "APOCALYPSE"

By GIAN CARLO MENOTTI

Born in Cadegliano, Italy, July 7, 1911

The first performance of the first two movements of "Apocalypse" was given by the Pittsburgh Symphony Orchestra under the direction of Victor de Sabata on October 19, 1951. After this première the third movement was added to the score and the first complete performance was given under the direction of Victor de Sabata in Philadelphia on January 18, 1952.

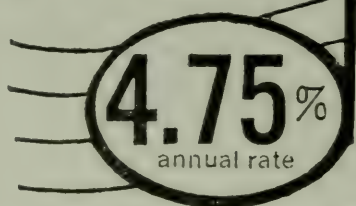
The work is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinet and bass clarinet, 2 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombone and tuba, timpani, bass drum, tam-tam, cymbals, xylophone, glockenspiel, gong, snare drum, triangle, harp, piano, celeste and strings.

*The following notes by Edward O. D. Downes are reprinted with the author's permission from the New York Philharmonic program of March 10, 1966.*

GIAN CARLO MENOTTI's instrumental works have been overshadowed by his works for the stage. His operas, in particular, *The Medium*, *The Telephone*, *The Consul*, *Amahl and the Night Visitors*, and the more recent *The Last Savage*, are among the most successful of the mid-twentieth century. One of the symphonic scores thus overshadowed is Mr. Menotti's three-movement *Apocalypse*, composed in 1951, the same year as his *Amahl and the Night Visitors*. Like *Amahl* and Menotti's following opera *The Saint of Bleeker Street*, his *Apocalypse* has a religious subject. The composer emphasizes, however, that his score is not descriptive music and cannot be considered a tone poem: it follows none of the apocalyptic narratives, but is rather a series of poetic impressions inspired by many apocalyptic scriptures.

Jewish and Christian apocalyptic writings alone form a vast body of traditional books originating over several centuries, many of them attributed to great prophets of an earlier period, but actually of uncertain date.

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tain authorship. Highly emotional, rhapsodic in tone, and symbolic in language, figures of speech, and narrative content, much apocalyptic writing is concerned with the future, overwhelming catastrophes, to be followed by the coming of the Messiah, or the establishment of the rule of God on earth, or sometimes the end of the world as we know it altogether.

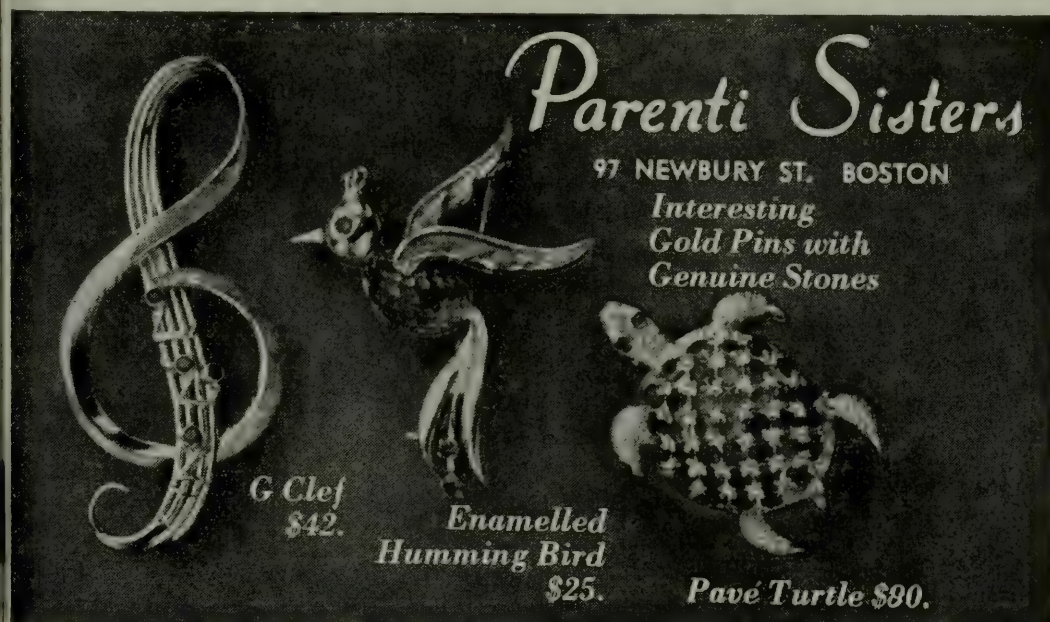
Or, as in certain apocalyptic writings ascribed to Baruch, the Messianic Kingdom is to be brought about by an aggressive Messiah, sword in hand. The Kingdom is clearly of this world and its glories are described in richly sensuous language and hyperbole: the earth is to be so fruitful that a single vine will bear ten thousand branches, each branch ten thousand twigs, each twig ten thousand shoots, each shoot ten thousand clusters, each cluster ten thousand grapes, each grape a *cor* (variously described as being 120 or 225 gallons) of wine!

In other apocalyptic revelations the New Jerusalem, the Celestial City, or the City of God is a completely other worldly realm, described in mystical, supersensuous terms.

"Most people," Menotti has written, "know only the *Apocalypse* of St. John the Divine in the last book of the New Testament. I have read many different accounts of the *Apocalypse*, most of which are in the form of poetry; so that this composition is a sort of synthesis or general impression of all the literature on this subject, the best known of which, aside from the writings of St. John, are the versions of Baruch and Enoch.

"Whereas most of us think of the *Apocalypse* as a description, of a future catastrophe, I found inspiration in the more lyrical, ecstatic and mystical pages of the writings."

Mr. Menotti's *Apocalypse* is divided into three movements: *Impropria*, *The Celestial City*, and *The Militant Angels*.



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I. *Improperia: Adagio, solenne.* The *Improperia* of the Roman Catholic Church are liturgical chants sung on Good Friday during the Adoration of the Cross. The word itself is traditionally, and somewhat inaccurately, translated as "Reproaches." Actually the chants are a confrontation of the benefactions of Jesus and the suffering inflicted upon Him by mankind. The most famous settings of the *Improperia* are by Palestrina who composed the texts in the simplest possible hymn style.

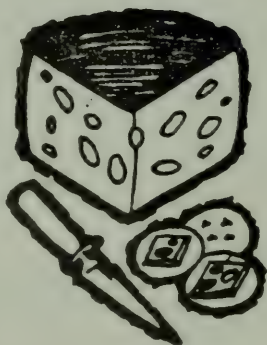
Mr. Menotti's movement opens with a fanfare-like trumpet passage which returns frequently in the course of the movement with many changes of tempo. Although the composer has emphasized that his music does not tell a story in the sense of a plot, the series of contrasting slow and fast tempi in this movement might have been suggested by the contrasts in the text of the *Improperia* chants.

II. *The Celestial City: Andante serene.* The opening of this movement with its muted strings, woodwinds and celeste has a gentle glow which grows more and more intense. The texture becomes more polyphonic and the orchestral sonorities more incandescent, recalling an apocalyptic description of the new Jerusalem: "for Jerusalem shall be builded with sapphires and emeralds and precious stones; thy walls and towers and battlements with pure gold. And thy streets, Jerusalem, shall be paved with beryl and carbuncle and stones of Ophir."

III. *The Militant Angels: Allegro ma non troppo.* Starting as a scherzo of gossamer lightness, the militant angels seem to grow more and more material, as the orchestral texture thickens, heavier brass instruments join the fray, and the orchestra reaches its first resplendent climax. Quieter interludes recall momentarily the mood of *The Celestial City*. There is another, even grander climax of march-like militancy and the score concludes with a dazzling recall of the fanfare theme with which the *Apocalypse* began.

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"PICTURES AT AN EXHIBITION"  
(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839;  
died in St. Petersburg, March 28, 1881

Arranged for Orchestra by MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

---

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, October 19, 1922. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed October 9-10, 1964, when Richard Burgin conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work nine months after his death. It is characteristic of this composer, here as in his songs or operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.\*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo*

\* Tushmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence*.

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*russico.*" The theme, in a characteristically Russian 11/4 rhythm suggests, it must be said, a rather heavy tread.\*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stasov, writing to Kerzin in reply to the latter's inquiry, explained; "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stasov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries*.) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stasov as "*Sandomiersko Bydlo*," or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance.

\* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

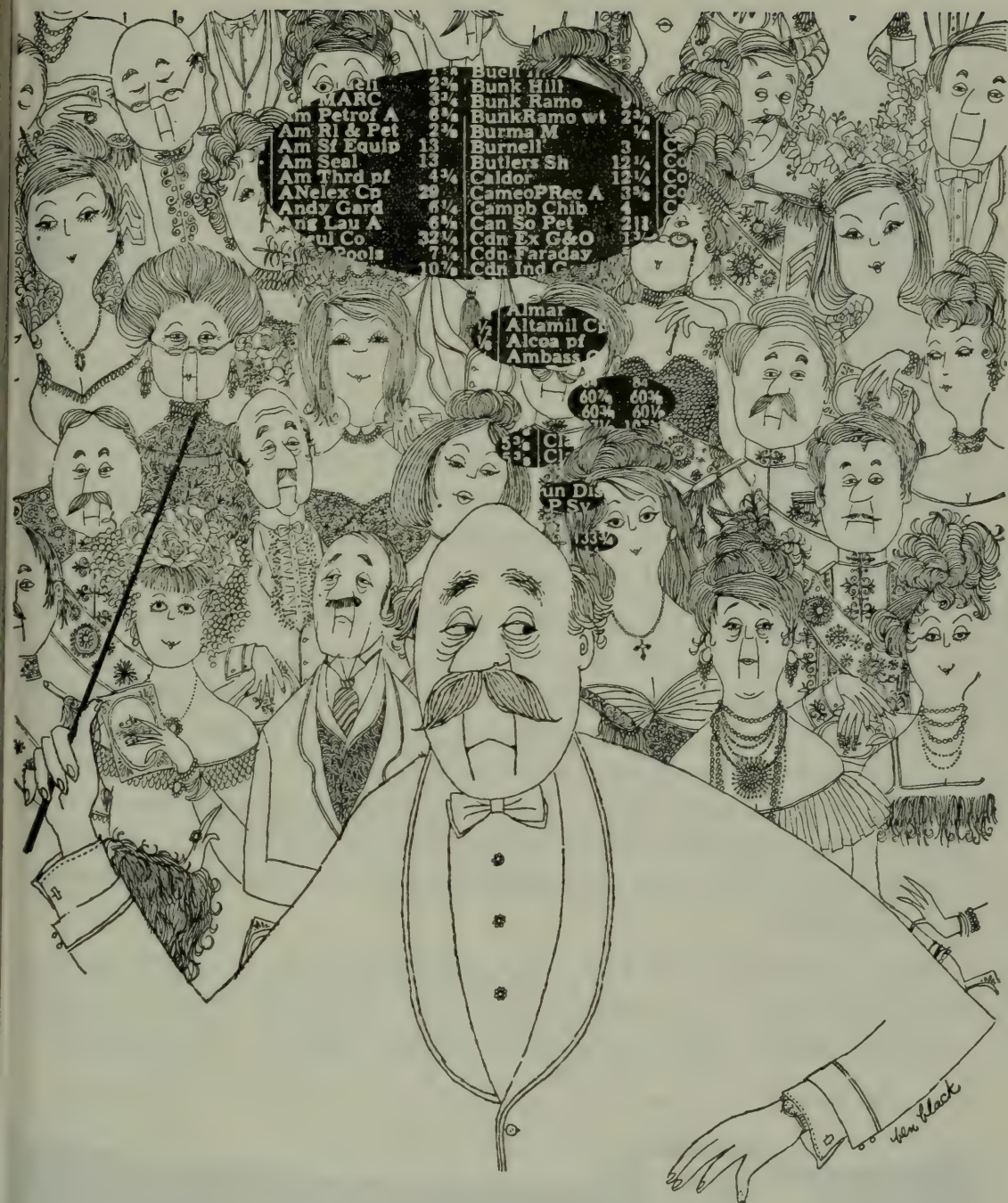
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Calvocoressi finds in the melody "*une pénétrante poésie*." (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

**BALLET OF CHICKS IN THEIR SHELLS.** Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss chalet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

**SAMUEL GOLDENBERG AND SCHMUYLE.** This depiction, like "Bydlo," is identified with sketches. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from a watercolor drawing shown in the exhibition and listed as belonging to Moussorgsky. They were entitled "A rich Jew wearing a fur hat: Sandomierz," and "A poor Sandomierz Jew." Stassov many have been thinking of another picture among the several which were made at this time when he used the names of Goldenberg and Schmuyle. Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)



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LIMOGES. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissanceout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of porcelain teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

THE HUT ON HENS' LEGS. The drawing is listed as "Baba Yaga's hut on hens' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had

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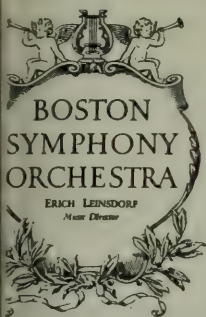
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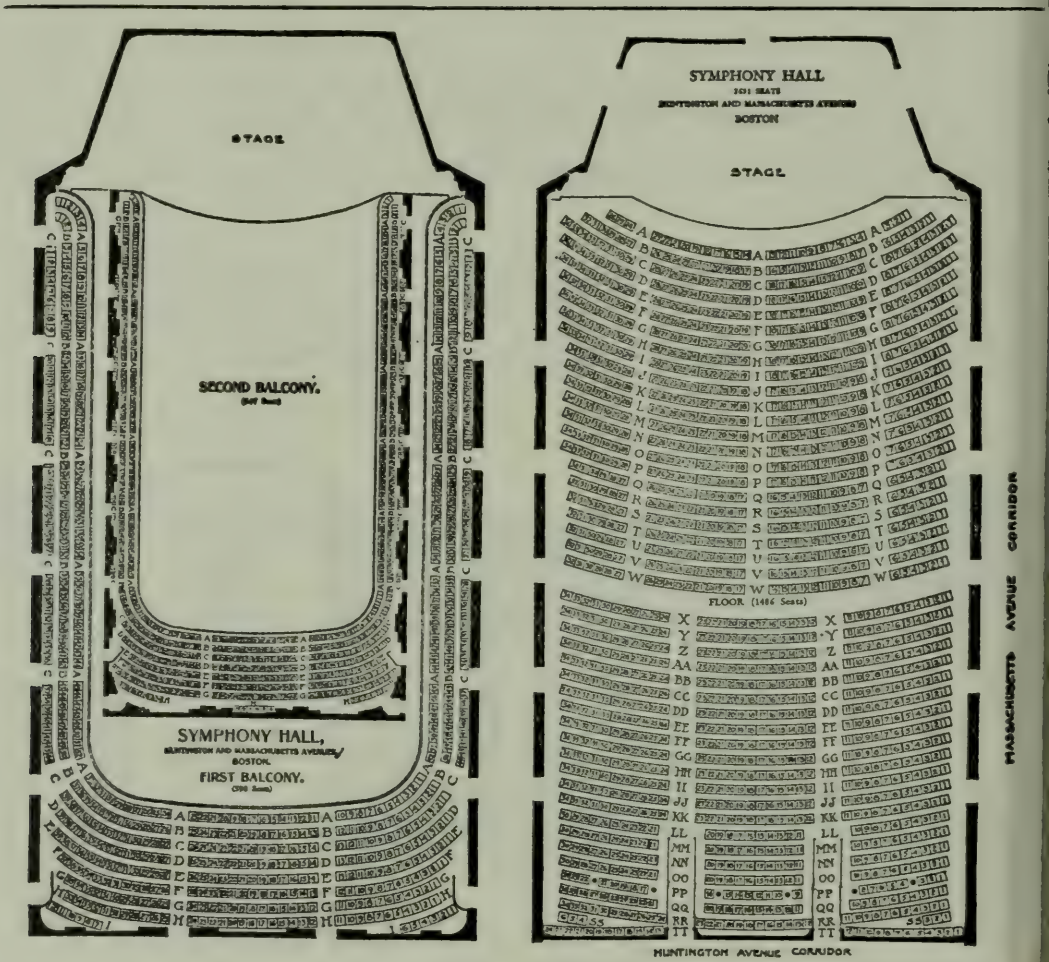
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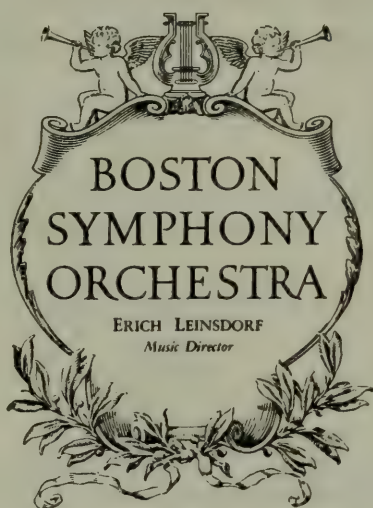
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planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866." The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. The design was said to be a great favorite of Moussorgsky. Stasov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

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# ANNUAL MEETING

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At the conclusion of the performance the Trustees will be happy to receive members of the audience at tea in the lower Foyer.



# LIST OF WORKS

*Performed in the Thursday Evening "B" Series*

DURING THE SEASON 1966-1967

- BIZET.....Symphony in C major  
III March
- FAURÉ....."Pelléas et Mélisande," Suite from the Incidenta  
Music to Maeterlinck's Tragedy, *Op. 8*  
II December
- HONEGGER.....Symphony No. 2, for String Orchestra  
II December
- MAHLER.....Symphony No. 3, in D minor, with  
Women's Chorus and Contralto Solo  
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BOSTON BOYCHOIR, JOHN OLIVER, Director I October
- MENOTTI....."Apocalypse"  
III March
- MOUSSORGSKY....."Pictures at an Exhibition" (Piano Pieces)  
Arranged for Orchestra by MAURICE RAVEL  
III March
- RAVEL....."La Valse," Choreographic Poem  
II December
- SCHUBERT.....Symphony No. 2, in B-flat major  
II December

CHARLES MUNCH conducted the concert on December 8,  
and THOMAS SCHIPPERS conducted on March 9.

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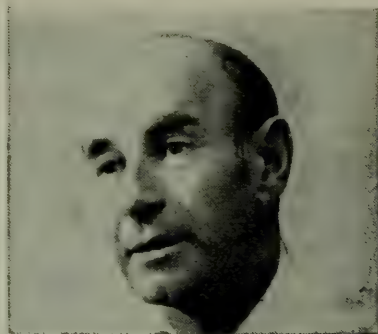
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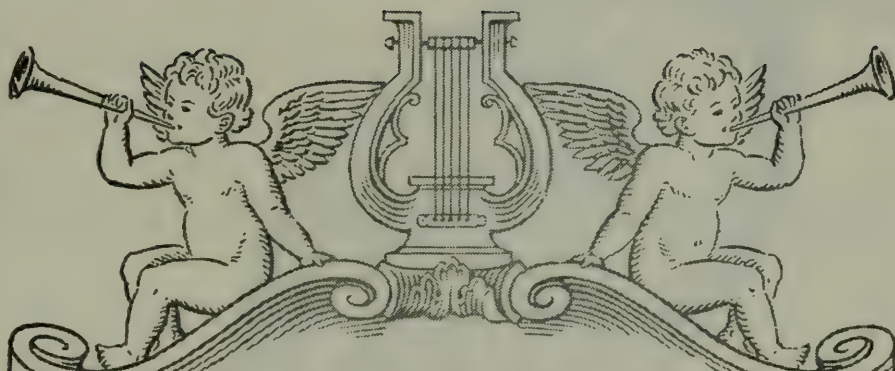
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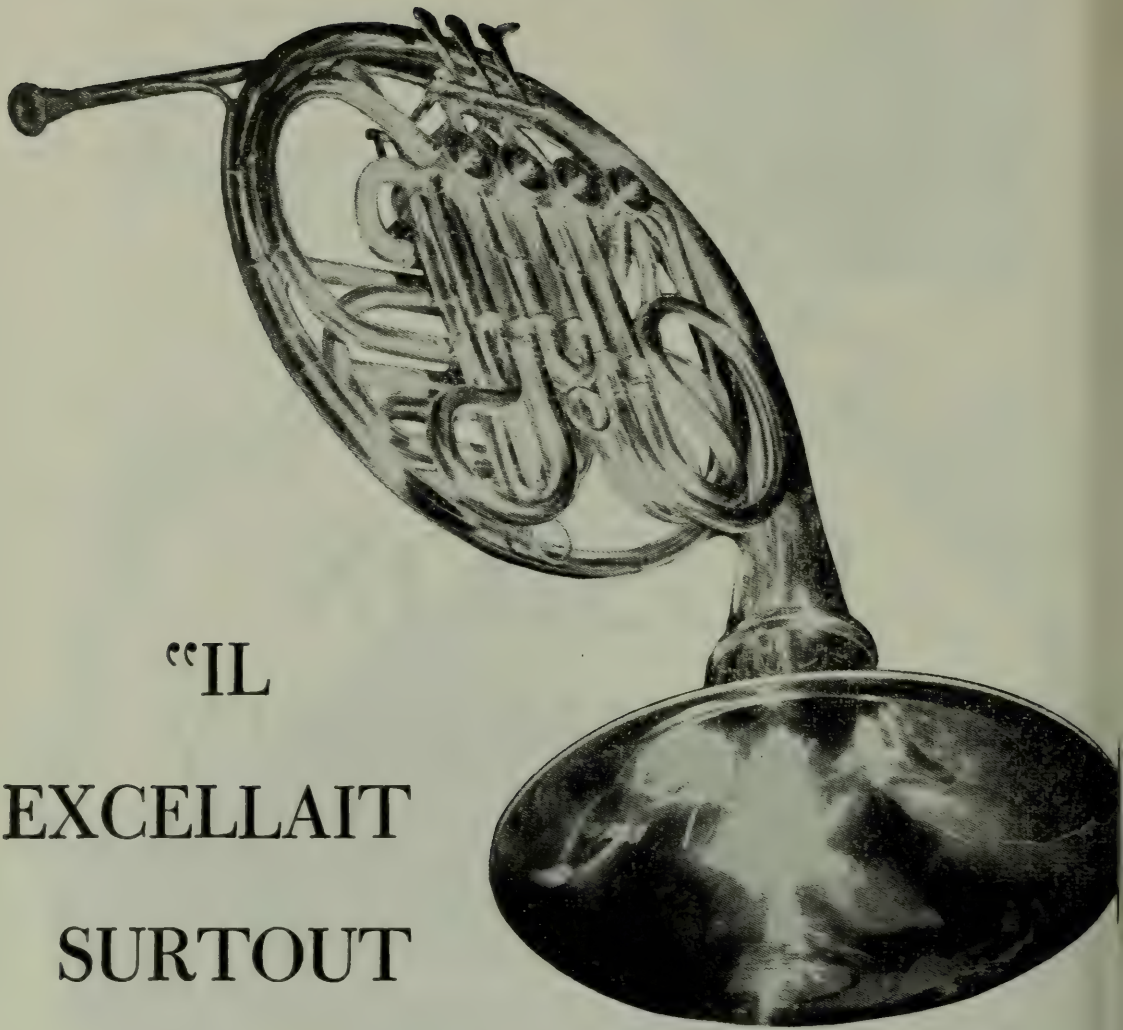
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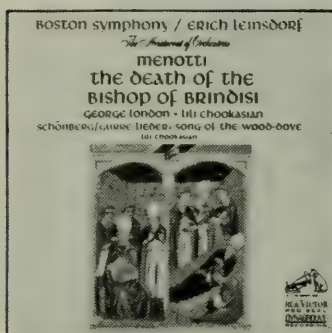
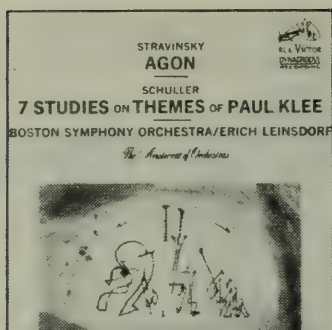
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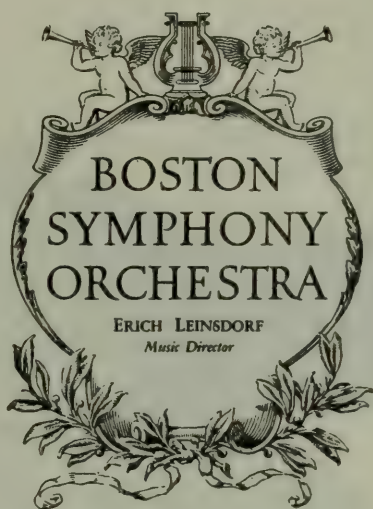
Erich Leinsdorf, the Boston Symphony, and the Boston Symphony Chamber Players received Grammy Awards at the National Academy of Recording Artists and Sciences dinner in New York on Thursday evening, March 2. The awards are the culmination of nationwide voting of the members of NARAS.

Mr. Leinsdorf and the Orchestra received a Grammy for the Best Performance by an Orchestra for the RCA Victor Red Seal recording of Mahler's Symphony No. 6. RCA Victor also received a Grammy for the Best Engineered Classical Record for the performance of Wagner's "Lohengrin" recorded in Symphony Hall with Leinsdorf conducting the Boston Symphony Orchestra, soloists, and Boston Chorus pro musica.

Since his appointment as Music Director of the Boston Symphony Orchestra in 1962, Mr. Leinsdorf and the Orchestra have received two additional Grammy Awards: in 1963 Best Classical Performance by an Orchestra (Bartok Concerto for Orchestra); 1964 Best Performance—Orchestra (Mahler's Symphony No. 5).

The Boston Symphony Chamber Players, formed by the Trustees of the Boston Symphony Orchestra in 1964, received a Grammy Award (Best Chamber Music Performance) for their first recording, also released by RCA Victor. This recording includes chamber music by Beethoven, Brahms, Carter, Handel, Fine, Mozart, Piston.

The Grammys were accepted on behalf of Mr. Leinsdorf, the Orchestra Chamber Players by Richard M. RCA's Recording Producer, as the Boston Symphony Orchestra was giving a concert at the time of the NA dinner.



# ANNUAL MEETING

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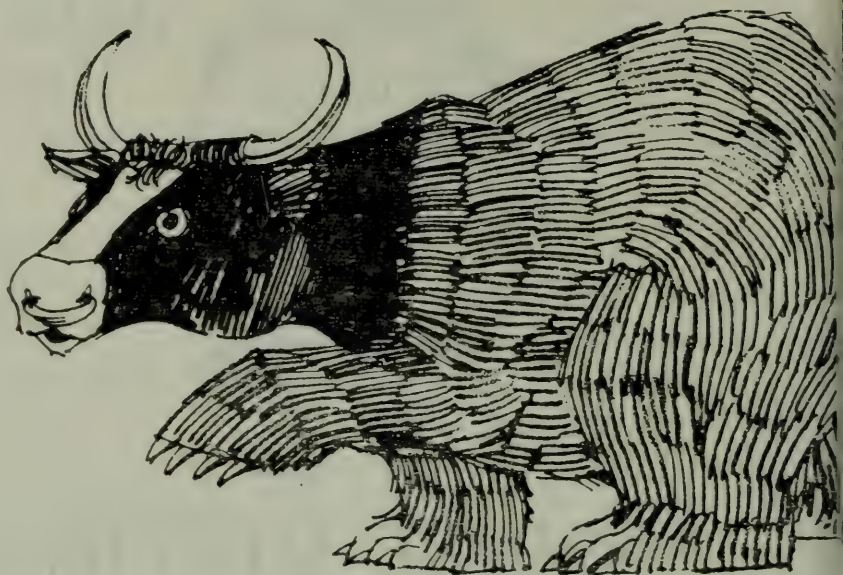
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- I. Allegro vivo
- II. Adagio
- III. Allegro vivace; Trio
- IV. Allegro vivace

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- I. Improperia
- II. La città celeste
- III. Gli angeli militanti

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## THOMAS SCHIPPERS

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THOMAS SCHIPPERS, who had the honor of opening the new Metropolitan Opera House at Lincoln Center last fall by conducting the first performance of Samuel Barber's opera "Anthony and Cleopatra," is one of the busiest conductors in the world today. He commutes regularly between the Metropolitan Opera in New York and *La Scala* in Milan. He also appears regularly as guest conductor with the major orchestras in the United States, Canada, South America and Europe, including, in the past twelve months alone, concerts with the orchestras of New York, Philadelphia, Boston, Chicago, Los Angeles and Minneapolis. Part of each season finds him in Europe, conducting in London, Berlin, Vienna and Israel. He has also conducted in Russia, leading the New York Philharmonic in several concerts of its Russian tour. For the past nine summers he has not only conducted the operatic and symphonic performances at the Spoleto Festival, but has also been the artistic director of the entire festival. Although he has conducted twenty-five different operas in his career, he ventured even further into the operatic field two summers ago by staging his first opera, Verdi's "Otello," at the Spoleto Festival. Mr. Schippers has been responsible for many world premières

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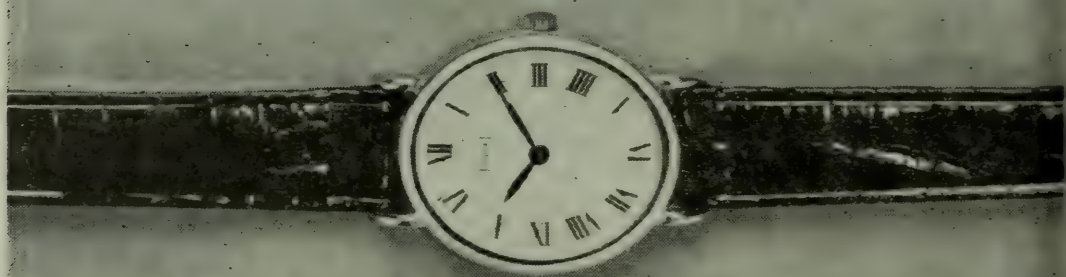
and revivals of several forgotten works. He has recently introduced Poulenc's "*Sept Répons des Ténèbres*" and Barber's "*Andromache's Farewell*." Among the works he has revived are Rossini's "*Il Conte d'Ory*" and Donizetti's "*Duca d'Alba*."

The Michigan born conductor began studying the piano at the age of four and played for the first time before an audience at six. In 1945, at fifteen, he went to Philadelphia with a scholarship to the Curtis Institute, earning a living as organist and choir director in a Philadelphia church. When he was eighteen he entered the Young Conductors' contest sponsored by Eugene Ormandy and the Philadelphia Orchestra. Although he had had no previous conducting experience, he succeeded in capturing second place. His professional conducting debut occurred in 1950, when, shortly after the world premiere of Menotti's opera "*The Consul*" he was invited to take over the production which then was playing to sold-out houses on Broadway. Thereafter he joined the New York City Opera, conducting the standard Italian, German and French repertoire, and in 1955, at the age of twenty-five, he made his Metropolitan Opera debut, leading a new production of Donizetti's "*Don Pasquale*."

Mr. Schippers has appeared as guest conductor at the concerts of the Boston Symphony Orchestra in February, 1958, October, 1959 and March, 1961.

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## SYMPHONY IN C MAJOR

By GEORGES BIZET

Born in Paris, October 25, 1838; died in Bougival, June 3, 1875

Bizet composed this Symphony within the month of November, 1855. It was first performed by Felix Weingartner at Basel on February 26, 1935. Sir Hamilton Harty gave the Symphony its first English performance at a concert of the London Symphony Orchestra, December 2, 1935, and its first American performance at a concert of the Rochester Philharmonic Orchestra, January 30, 1936. The Symphony was last performed at the concerts of the Boston Symphony Orchestra January 3 and February 1, 1964, under the direction of Charles Munch.

The score, published in 1935, calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

FOR almost eighty years a manuscript of a boyhood symphony by Georges Bizet reposed in the archives of the Paris *Conservatoire*. This Symphony had not been mentioned in any published letter and it was unknown to the biographers. The manuscript shows that Bizet began it on October 29, 1855, and completed it in November. At that time he was seventeen, but already an adept musician, for he had entered the *Conservatoire* at the age of nine, studied composition with Halévy under the administrative eye of Auber who was then Director, and gathered a considerable bouquet of "First Prizes." Two years later

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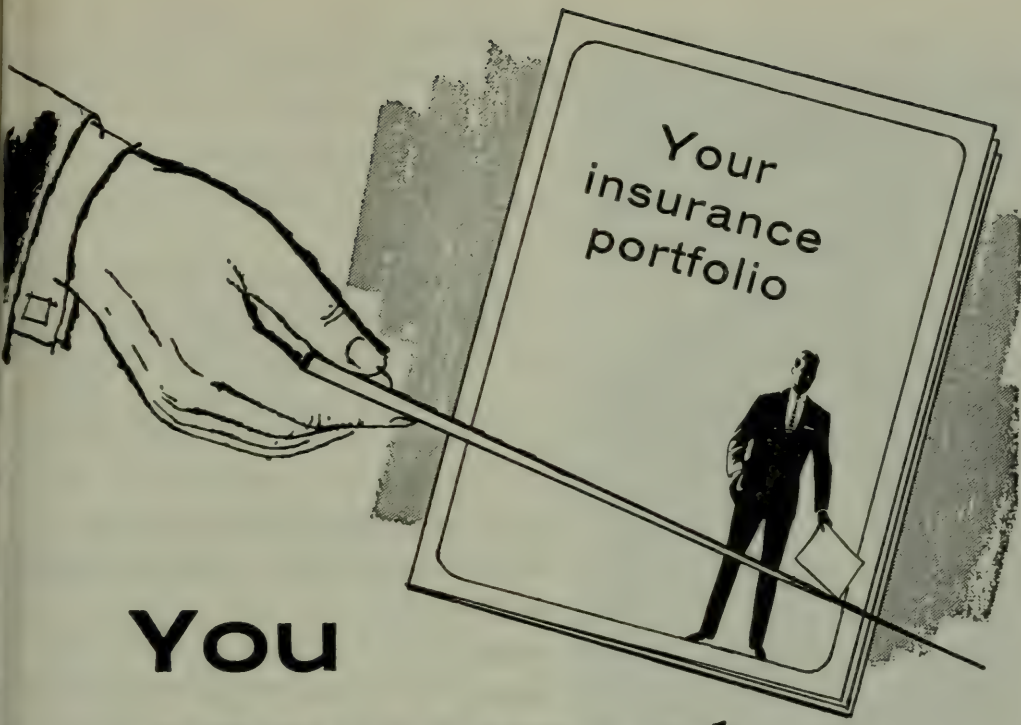
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he was to make his first attempt at an opera (*Docteur Miracle*) in a competition with Lecocq. Before long he had definitely devoted his career to opera with only such momentary excursions as the *Roma Suite* of his *Prix de Rome* days, the *Petite Suite* of children's pieces, and two works intended for the theatre: the Overture to Sardou's *Patrie* and the music for Daudet's *L'Arlésienne*.

The Paris of his period saw the twilight of the vogue of Meyerbeer and Auber, while the ascendent composers, Gounod, Thomas, Delibes, and Offenbach gave little or no thought to such a thing as a symphony, but found a very comfortable living in operas of frail substance, with a neat sparkle and a generous overlay of pretty sentiment. Why Bizet did not prosper as these did, reaching fame with *Carmen* only just before his death, is another story. There was little demand for a symphony and Bizet apparently did not feel any need to do anything about his boyhood score, if he remembered it at all.

The French critic, Paul Bertrand, wrote in *Le Menestrel* of November, 1938, that the discoverer of the manuscript was Jean Chantavoine, then General Secretary of the *Conservatoire*, but a note in the published score credits D. C. Parker of Glasgow with having called the manuscript to the attention of Felix Weingartner who introduced it at Basel and carried it elsewhere. It is thus rather to Mr. Parker than to M. Chantavoine that the musical world owes its acquaintance with

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Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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what soon came to be considered a particularly fortunate exhumation. The Symphony went the rounds of orchestras in Europe and this country.

Various critics have found the influence of Haydn and the early Beethoven in this music. There is also discernible the transparent style of Mendelssohn and the spirit of the symphonic Schubert. There are crescendos à la Rossini.

After a flourish the principal theme is announced and exhibited at length. A second theme in the appropriate subdominant and appropriately melodic is introduced by the oboes over light strings. Two horns unaccompanied gently usher in a long development of both themes. A crescendo leads to a restatement, again traditional. The Adagio is in A minor, 9/8. After eight measures the oboe over pizzicato strings sings a melody which reminds the listener of the composer who at his best could so successfully provide an opera with an intermezzo of instrumental song. A second melody (in C major) enriches the discourse and brings the climax. A fugato on the first theme leads to its return in the minor, the oboe bringing the close. The third movement, a scherzo quite correct although not so named, is in G major, the Trio transforming the theme and giving it to the clarinet and bassoon over a ground bass. The Finale is crisp, pointed, Mendelssohnian. The first theme is

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

He determined that the best acoustical response for the hall would be a reverberation period of 2.31 seconds. And he designed his hall to achieve that measure. People laughed at him. No one could predict from blueprints what the reverberation period would be. But when Symphony Hall opened in 1905, the reverberation period was exactly 2.31 seconds. Professor Sabine's triumph was the birth of modern acoustical science.

An interesting story? We thought so. And we hope you enjoyed it. Just as we hope you enjoy tonight's performance. We Bostonians are pretty lucky, come to think of it: one of the world's finest symphony orchestras and music halls. And they're both here.

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swift sixteenths is bandied between the strings and woodwinds. The composer of *Carmen* progresses by a sprightly march theme\* to a legato melody for the violins, in G major. The development of these material is extensive and witty.

Bizet's colleague, Camille Saint-Saëns, clearly perceived symphonic possibilities in his friend and recalled bitterly in his *Portraits et Souvenirs* (1899) that the little scherzo (from *Roma*), then riotously applauded, had fallen flat in a single bungled performance in the composer's lifetime. "Lack of success for us young Frenchmen then spelled death!" he wrote. "Even success did not assure a second performance and the conductor once said to me: 'Write masterpieces like Beethoven and I'll play them!'"

Acceptance by the opera was for a while also difficult, and Saint-Saëns once remarked to Bizet: "Since we aren't wanted there, let us take refuge in the concert hall!" "It is all right for you to say that," he answered, "but I'm not made for symphonies; I must have a stage—without that I am nothing."

\* Bizet used this theme for an intermezzo to his *opéra bouffe*, *Don Procopio* (1859).

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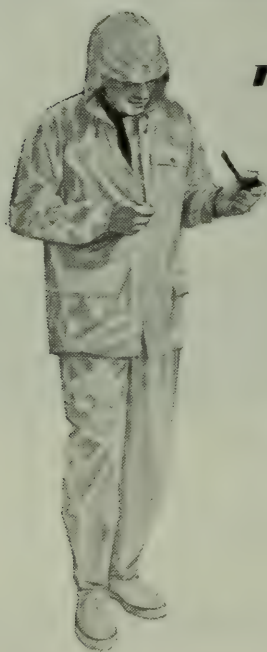
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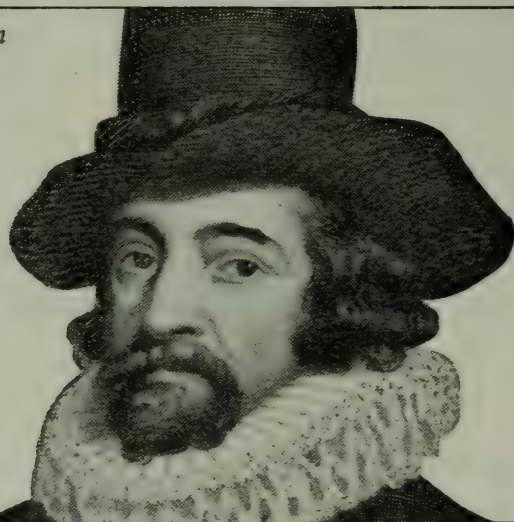
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"It is plain," continues Saint-Saëns, "that he was mistaken. A composer of such value has his place anywhere. He underwent the influence of the composition classes at the Conservatoire, pursuing the *Prix de Rome* which is a musico-dramatic award. Incidentally, strange as it may seem, there is no *Conservatoire* prize, no competition for the classes in composition other than counterpoint and fugue, and the *Grand Prix* of the Institute is all that the students have to crown their efforts." It passed the understanding of Saint-Saëns that "this delightful musician, this amiable and *joyeux garçon*" should have encountered nothing but obstacles. "A sudden genius like Berlioz, dwelling upon inaccessible summits, is hardly reached by the public at large, and that is the natural order of things. But Bizet! Youth, vigor, gaiety, good-humor personified!"

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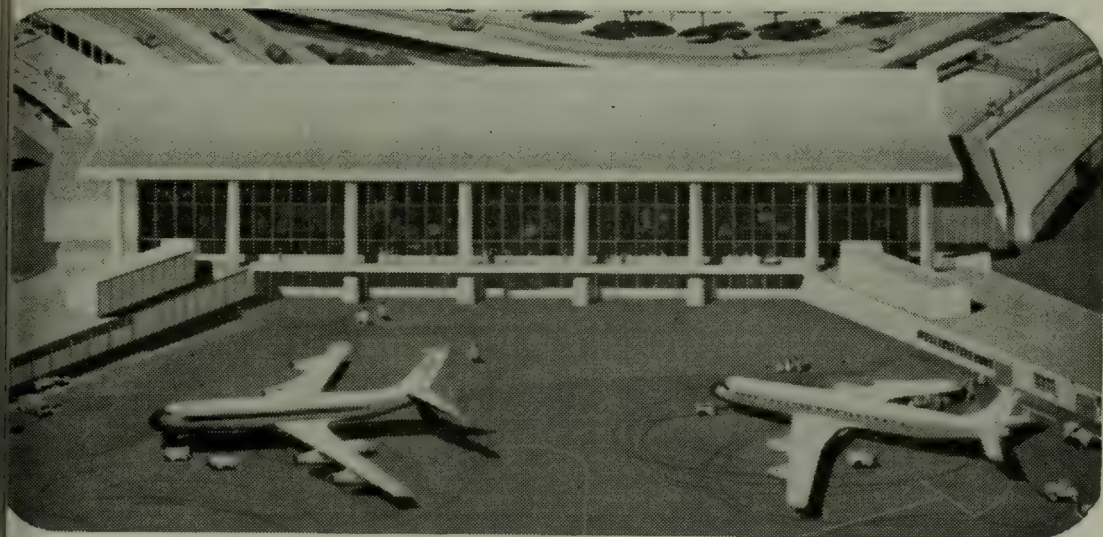
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## "APOCALYPSE"

By GIAN CARLO MENOTTI

Born in Cadegliano, Italy, July 7, 1911

The first performance of the first two movements of "Apocalypse" was given by the Pittsburgh Symphony Orchestra under the direction of Victor de Sabata on October 19, 1951. After this première the third movement was added to the score and the first complete performance was given under the direction of Victor de Sabata in Philadelphia on January 18, 1952.

The work is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, tam-tam, cymbals, xylophone, glockenspiel, gong, snare drum, triangle, harp, piano, celeste and strings.

*The following notes by Edward O. D. Downes are reprinted with the author's permission from the New York Philharmonic program of March 10, 1966.*

GIAN CARLO MENOTTI's instrumental works have been overshadowed by his works for the stage. His operas, in particular, *The Medium*, *The Telephone*, *The Consul*, *Amahl and the Night Visitors*, and the more recent *The Last Savage*, are among the most successful of the mid-twentieth century. One of the symphonic scores thus overshadowed is Mr. Menotti's three-movement *Apocalypse*, composed in 1951, the

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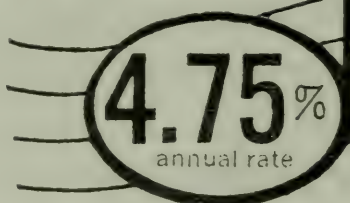
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same year as his *Amahl and the Night Visitors*. Like *Amahl* and Menotti's following opera *The Saint of Bleeker Street*, his *Apocalypse* has a religious subject. The composer emphasizes, however, that his score is not descriptive music and cannot be considered a tone poem: it follows none of the apocalyptic narratives, but is rather a series of poetic impressions inspired by many apocalyptic scriptures.

Jewish and Christian apocalyptic writings alone form a vast body of traditional books originating over several centuries, many of them attributed to great prophets of an earlier period, but actually of uncertain authorship. Highly emotional, rhapsodic in tone, and symbolic in language, figures of speech, and narrative content, much apocalyptic writing is concerned with the future, overwhelming catastrophes, to be followed by the coming of the Messiah, or the establishment of the rule of God on earth, or sometimes the end of the world as we know it altogether.

Or, as in certain apocalyptic writings ascribed to Baruch, the Messianic Kingdom is to be brought about by an aggressive Messiah, sword in hand. The Kingdom is clearly of this world and its glories are described in richly sensuous language and hyperbole: the earth is to be so fruitful that a single vine will bear ten thousand branches, each branch ten thousand twigs, each twig ten thousand shoots, each shoot

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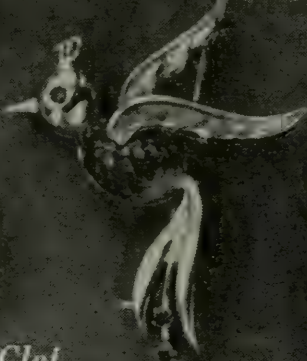
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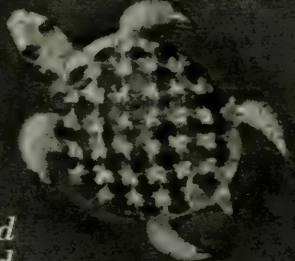
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ten thousand clusters, each cluster ten thousand grapes, each grape a *cor* (variously described as being 120 or 225 gallons) of wine!

In other apocalyptic revelations, the New Jerusalem, the Celestial City, or the City of God is a completely other worldly realm, described in mystical, supersensuous terms.

"Most people," Menotti has written, "know only the *Apocalypse* of St. John the Divine in the last book of the New Testament. I have read many different accounts of the *Apocalypse*, most of which are in the form of poetry; so that this composition is a sort of synthesis or general impression of all the literature on this subject, the best known of which, aside from the writings of St. John, are the versions of Baruch and Enoch.

"Whereas most of us think of the *Apocalypse* as a description of a future catastrophe, I found inspiration in the more lyrical, ecstatic and mystical pages of the writings."

Mr. Menotti's *Apocalypse* is divided into three movements: *Improperia*, *The Celestial City*, and *The Militant Angels*.

I. *Improperia: Adagio, solenne*. The *Improperia* of the Roman Catholic Church are liturgical chants sung on Good Friday during the



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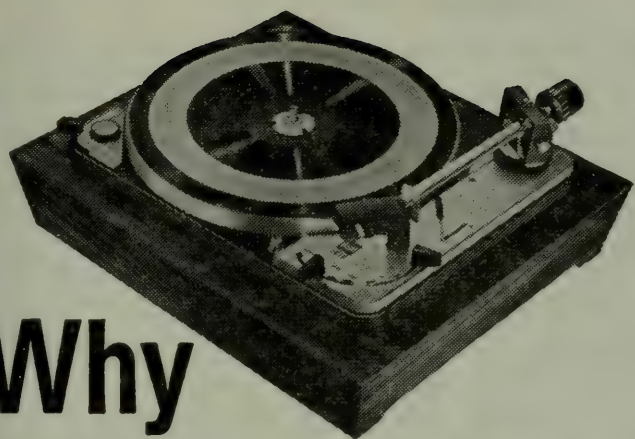
Adoration of the Cross. The word itself is traditionally, and somewhat inaccurately, translated as "Reproaches." Actually the chants are a confrontation of the benefactions of Jesus and the suffering inflicted upon Him by mankind. The most famous settings of the *Improperia* are by Palestrina who composed the texts in the simplest possible hymn style.

Mr. Menotti's movement opens with a fanfare-like trumpet passage which returns frequently in the course of the movement with many changes of tempo. Although the composer has emphasized that his music does not tell a story in the sense of a plot, the series of contrasting slow and fast tempi in this movement might have been suggested by the contrasts in the text of the *Improperia* chants.

II. *The Celestial City: Andante serene.* The opening of this movement with its muted strings, woodwinds and celeste has a gentle glow which grows more and more intense. The texture becomes more polyphonic and the orchestral sonorities more incandescent, recalling an apocalyptic description of the new Jerusalem: "for Jerusalem shall be builded with sapphires and emeralds and precious stones; thy walls and towers and battlements with pure gold. And thy streets, Jerusalem shall be paved with beryl and carbuncle and stones of Ophir."

III. *The Militant Angels: Allegro ma non troppo.* Starting as a scherzo of gossamer lightness, the militant angels seem to grow more and more material, as the orchestral texture thickens, heavier brass instruments join the fray, and the orchestra reaches its first resplendent climax. Quieter interludes recall momentarily the mood of *The Celestial City*. There is another, even grander climax of march-like militancy and the score concludes with a dazzling recall of the fanfare theme with which the *Apocalypse* began.





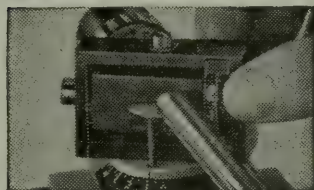
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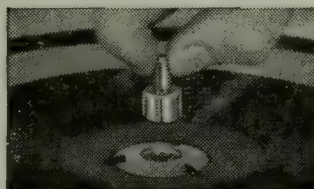
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## A LETTER TO OUR SUBSCRIBERS FROM ERICH LEINS DORF

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AUDIENCES and performers need constant interaction, without which no vital musical life is possible. In 1962, I made a promise that I would report to you, our subscribers, from time to time, especially on matters which may not be easily visible or audible. We here at the Boston Symphony recognize that we are indeed fortunate that we do not suffer from the necessity for "instant box office appeal," as they do in countries without our subscription system. Subscribers, with their loyalty and faith, are our guarantee of artistic freedom; hence my concern that you should be as fully informed as possible.

Before going into the challenging and often controversial question of programs, I should mention that during the years 1962-1967, the following members will have retired from the Boston Symphony Orchestra (with its extremely fine pension plan) or will have departed from the Orchestra to continue their professional pursuits in other areas: Richard Burgin (Concertmaster 42 years, Assistant Conductor 8 years, and Associate Conductor 23 years); Minot Beale (28 years in the Orchestra); Louis Berger (10); Albert Bernard (43); Jean Cauhapé (43); Joseph dePasquale (17); Jean deVergie (39); Harold Farberman (12); Irving Frankel (46); Henry Freeman (22); Henri Girard (46); Einar Hansen (39); George Madsen (30); Pierre Mayer (40); Samuel Mayes (16); Rosario Mazzeo (31); Osbourne McConathy (21); Harold Meek (20); Bernard Parronchi (20); Vladimir Resnikoff (32); Peter Schenkman (3); Jascha Silberstein (2); Kilton V. Smith (27); Louis Speyer (45); Lloyd Stonestreet (43); Manuel Valerio (32); Winifred Winograd (7); Alfred Zighera (38); Manuel Zung (40). We very much regret the death of Georges Moleux, who was in the Boston Symphony for 36 years (as principal bass for 27 years of that time). These musicians have been replaced by others who have competed in auditions for these vacant chairs.

Our audition system, which I inherited but which I shall continue because it is an eminently fair one, consists of two parts. Any qualified member of the American Federation of Musicians who learns of a vacancy may apply to our personnel manager. On the appointed day a large number of candidates appear at Symphony Hall, where they are heard by a committee of first-desk players from our Boston Symphony Orchestra. During this audition the candidates play behind a heavy curtain, and the judges do not know the name of the player, if he is male or female, young or old, etc. The candidate is judged solely on the basis of his performance, the best being selected for the "finals," to which I listen, assisted by the committee who can thus recheck their earlier impressions. Even advances within the Orchestra (especially

when chairs of the first two or three desks of string sections are involved) are filled by audition — not only with the consent but actually by the wish of the Orchestra members. This seems to be artistically a most satisfactory practice, as our members get the gratification of not only keeping their solo work on a high level but also a chance to shine in their own rights on a number of occasions.

Perhaps the most significant development during my five years with the Boston Symphony has been the establishment of the Boston Symphony Chamber Players, a group of first-desk men who, at the conclusion of this season will make a six-weeks' tour including the Soviet Union. They toured in the United States during the spring of 1966. They record for RCA Victor a repertoire not usually associated with regular chamber organizations. This project was developed at a time when we felt that the very highly accomplished solo players of this Orchestra would get an additional sense of gratification and their artistic identity by playing not only the orchestral repertoire but chamber music as well. Our seasonal division into Symphony season and Pops season (nine weeks each spring when the first-desk men do not take part) makes such a project particularly feasible for the Boston Symphony.

The overall program, promised five years ago, of presenting to our public a fairly complete coverage of repertoire, old and new, has, I think, proceeded according to this plan; and I hope to have fulfilled at least most of my promises.

The winter season is of course divided into many different subscription series, varying in length from the twenty-four Friday/Saturday series in Boston to one Thursday series which has three concerts. There are many variations in between. There is a Tuesday series of ten concerts, two Tuesday series of six concerts each, a Thursday series of six concerts, a series of seven Thursday open rehearsals; two series of five concerts each in New York, and a Providence series of five concerts. Naturally with these different numbers of subscription concerts, it is not possible to give to six the same broad coverage of the repertoire as to twenty-four; yet I pay much attention to having the short series well-balanced — to attain as much variety as possible, to balance late eighteenth century music with early twentieth century, the classical period with the romantic, and to select contemporary pieces well distributed, through these series. As in all the arts, cultivation of the contemporary spirit seems controversial. No admonitions or apologies are here offered. I am delighted to receive (as I do frequently) letters from our subscribers, giving me their views of what they like to hear and what they reject.

Considering that the Boston Symphony Orchestra has twelve different subscription audiences, the total number of our subscribers,



not counting those who split tickets with friends, may reach well over 30,000 people in the communities of Boston, Providence, and New York. It is evidently impossible to play everybody's favorite every time. But I am aware that in every program I must try to resolve as best as possible the conflicting tastes of our many groups of listeners.

We have been very fortunate in some of our première performances. (In the appendix are listed all the premières we have done. Of course something which may have been a Boston première may not have been a "first" for New York. You may not have heard a specific work if it was not in your short series. I am trying to give you a full round-up of these five years and what went into the building of our program.) I feel that the two works of Benjamin Britten, the *WAR REQUIEM* and the *SYMPHONY FOR CELLO AND ORCHESTRA* with Rostropovich, were significant American premières to name just two. This season, 1966–1967, we have premièred among other works the *PIANO CONCERTO* of Elliott Carter with the pianist Jacob Lateiner, and in Boston, a set of seven pieces, *As QUIET As* by Michael Colgrass.

A recording of the Carter and the Colgrass constitutes an important step in a system of foundation sponsorship, of ventures which at first glance do not seem to promise large sales yet which should be made available to people who are interested in following the latest trends in music and who need repeated hearings to do so. It was with particular gratification that I received notice from the National Council on the Arts (Roger Stevens, Chairman) of a grant which they gave us for the recording of these contemporary works. It had as its one condition the free availability of this record to libraries asking for it. RCA has very generously and graciously not only agreed to this, but has also agreed to keep the work in their catalogue for seven years — the stipulation of the Martha Baird Rockefeller Foundation, which also helped with this project. In addition, RCA also contributed the entire technical part of the recording process, sending up their crew and equipment, and processing and issuing the record — their donation to this singularly important enterprise. Finally the Steinway Foundation added the balance. We trust that this combination of foundation and recording company, in conjunction with a non-profit organization such as a symphony orchestra, will in increasing measure contribute to the distribution of problematic and difficult works, which require special attention from performer and listener.

At Tanglewood in the summer of 1963 I focused the Festival around a cycle of Prokofiev compositions, which led to RCA recording Prokofiev with us on a cyclic basis. We devoted the 1964 Festival to a centennial observation of Richard Strauss, featuring some of his lesser-known and lesser-played compositions. In 1966 we started our "Prelude Concerts" on Friday evenings. We had found in the past that

Friday evening concerts caused somewhat of a problem for our "commuting" audience, which could not arrive from Boston or New York as early as eight p.m. following a normal business day. By starting our Orchestra concerts at nine o'clock, we were able to do, from seven to eight p.m., programs of works for smaller casts, be that vocal or instrumental. These Prelude Concerts have proved highly successful for the public already in the Berkshires.

In the last two summers we also gave concert performances of LOHENGRIN and DIE ZAUBERFLOTE. During the summer of 1967 I plan to perform the first (1805) version of Beethoven's only opera. According to the best available information this will be an American première of FIDELIO/LEONORE. The work is sufficiently different from the later 1814 FIDELIO to justify this claim.

The chamber orchestra weeks at Tanglewood, traditionally devoted to Bach and Mozart, have covered many works by these masters not previously heard at Tanglewood. Of particular interest to me is the presentation of *all* the piano concerti of Mozart, which I promised when I started, and which is proceeding at a deliberate but steady pace.

I have also paid attention to wide spacing of the best-known and best-loved works of the classic and romantic repertoire; they should never be taken for granted, and I hope to keep them "fresh." This is only possible for both public and performers when these works are brought back after broad intervals, allowing each reading to be a renewal rather than a repeat.

If there is a single idea that animates my planning and program making and my musical work with the Boston Symphony, it is the endeavor to give to our audiences the most idiomatic readings of the many styles which a great American orchestra in the 1960s must cultivate to warrant the definition of belonging to the "major leagues" of music.

I shall, from time to time, take the liberty of writing a similar report to you and want you to know how much we all appreciate the loyalty and the support of you, our audience.

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#### FIRST PERFORMANCES (WORLD PREMIÈRES)

1962 • 1967

BARBER	Piano Concerto (played in Philharmonic Hall during the opening week of Lincoln Center)
CARTER	Piano Concerto
HUGGLER	Music in Two Parts, Op. 64 Sculptures, Op. 39



IBERT	Mouvement symphonique (MUNCH)
LEES	Violin Concerto
MOEVS	Et Occidentem Illustra
PISTON	Symphony No. 8
SCHULLER	Diptych (first performance in this version)
SESSIONS	Psalm 140, for Soprano and Orchestra
SYDEMAN	In Memoriam John F. Kennedy Study for Orchestra No. 2 Study for Orchestra No. 3
TOCH	Fifth Symphony

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## WORKS PERFORMED FOR THE FIRST TIME BY THE BOSTON SYMPHONY ORCHESTRA IN BOSTON

1962 • 1967

BARBER	Music for a Scene from Shelley, Op. 7 (TORKANOWSKY) Symphony No. 1
BARTÓK	†Concerto for Piano and Orchestra, No. 2 Concerto for Piano and Orchestra, No. 3 Concerto for Two Pianos and Percussion
BERGER	Polyphony
BERNSTEIN	*Symphony No. 3 ("Kaddish") (MUNCH)
BLACHER	Variations on a Theme by Paganini (BURGIN)
BRITTEN	*Symphony for Cello and Orchestra, Op. 68 †War Requiem
BUSONI	†Rondo Arlecchinesco (COPLAND)
CARTER	Variations for Orchestra (BURGIN)
COLGRASS	†As Quiet As
CONSTANT	†24 Preludes for Orchestra (MARTINON)
COPLAND	Music for a Great City (COPLAND) †Preamble for a Solemn Occasion (BURGIN)
DALLAPICCOLA	Two Pieces for Orchestra
DELLO JOIO	†Fantasy and Variations for Piano and Orchestra
ETLER	†Concerto for Wind Quintet and Orchestra
FINE	Notturmo for Strings and Harp (BURGIN) Serious Song
HINDEMITH	Concerto for Woodwinds, Harp and Orchestra "Der Schwanendreher"
HOVHANESS	Prelude and Quadruple Fugue for Orchestra (STOKOWSKI)

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\* First performance in America

† First performance in Boston

IVES	Symphony No. 2 (BURGIN) †Symphony No. 4 (SCHULLER)
JANÁČEK	*Suite from "The Cunning Little Vixen"
KIRCHNER	†Piano Concerto No. 1
KODÁLY	Variations on a Hungarian Folk Song, "The Peacock"
LEWIS	†Designs for Orchestra
LUTOSLAWSKI	†Jeux Vénitiens (DE CARVALHO)
MAHLER	†Symphony No. 6, in A minor
MARTINON	Overture for a Greek Tragedy (MARTINON)
MARTINU	Double Concerto for Two String Orchestras, Piano and Timpani (KUBELIK)
MENOTTI	Apocalypse (SCHIPPERS) †The Death of the Bishop of Brindisi
MILHAUD	†Viola Concerto
NIELSEN	Flute Concerto †Symphony No. 6
PISTON	Symphony No. 7
PROKOFIEV	†"Alexander Nevsky" †Overture to "War and Peace" †Symphony No. 3, Op. 44 †Symphony-Concerto for Cello and Orchestra
REGER	Concerto in F minor for Piano and Orchestra
ROCHBERG	Night Music
ROREM	Eagles (STOKOWSKI)
RUGGLES	†Portals (COPLAND)
SCHOENBERG	†Introduction and Song of the Wood-Dove from "Gurre-Lieder" Second String Quartet, Op. 10, with Soprano Voice (Orchestral version by the composer) †Violin Concerto
SCHULLER	Diptych (first performance in this version) †Seven Studies on Themes of Paul Klee
SCHUMAN	†"A Song of Orpheus," Fantasy for Cello and Orchestra
SCHUMANN	"Faust's Death," from "Scenes from Goethe's Faust" Scenes from Goethe's "Faust" (complete)
SHOSTAKOVITCH	†Concerto for Violin and Orchestra, Op. 99 Symphony No. 10
STRAUSS	Concerto for Oboe and Small Orchestra "Daphne," Op. 82, Final Scene †"Die Tageszeiten"
STRAVINSKY	†"Pulcinella," Ballet with Song, in One Act (complete)
WEBERN	Passacaglia

\* First performance in America

† First performance in Boston



# WORKS PERFORMED FOR THE FIRST TIME AT TANGLEWOOD

BACH	St. John Passion
BRITTEN	War Requiem (first performance in America)
HAYDN	Cantata "Applausus"
MENDELSSOHN	Overture and Incidental Music to "A Midsummer Night's Dream" (complete)
MOZART	Adagio for Violin and Orchestra, in E major, K. 261 Cantata ("Eine kleine Freimaurer-Kantate") for Male Chorus, with Tenor and Bass, K. 623 Piano Concerto No. 8, in A major, K. 414 Piano Concerto in B-flat, K. 595 Piano Concerto No. 9 in C major, K. 415 Piano Concerto No. 5 in D major, K. 175 (conducted by SIR ADRIAN BOULT) Piano Concerto No. 16 in D major, K. 451 Piano Concerto in E-flat major, K. 271 Piano Concerto No. 11 in F major, K. 413 Piano Concerto in F major, K. 459 Concerto-Rondo for Piano and Orchestra in A major, K. 386 Concerto-Rondo for Piano and Orchestra in D major, K. 382 Violin Concerto No. 1 in B-flat major, K. 207 Six German Dances, K. 509 Divertimento in D major, K. 131 Divertimento in D major, K. 205 Divertimento in F, for Strings and Two Horns, K. 247 (played with K. 248) March in D major, K. 237 March in F, for Strings and Two Horns, K. 248 (played with K. 247) Three Marches, K. 408 Motet for Soprano, "Exsultate, Jubilate," K. 165 Nocturne for Four Orchestras, K. 286 The Magic Flute Overture to "The Impresario," K. 486 Rondo (Aria with Solo Violin) "L'amerò, sarò costante" from "Il Ré pastore," K. 208 Scena ("Ch'io mi scordi di te") with Rondo ("Non temer, amato bene") with Soprano and Piano Obbligato, K. 505 Serenade in D major, K. 203 Symphony in A major, K. 134 Symphony in F major, K. 130 Symphony in G minor, K. 183
PROKOFIEV	"Alexander Nevsky"
STRAUSS	Incidental music to "Der Bürger als Edelmann," based on Molière's Comedy-Ballet, "Le Bourgeois Gentilhomme" (complete)
VERDI	Requiem Mass
WAGNER	"Lohengrin"

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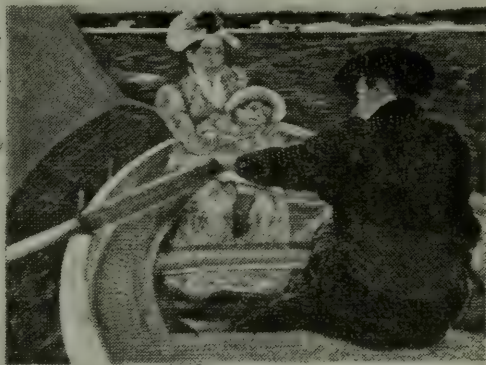


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## "PICTURES AT AN EXHIBITION"

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By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839;  
died in St. Petersburg, March 28, 1881

Arranged for Orchestra by MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, October 19, 1922. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed October 9-10, 1964, when Richard Burgin conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chimes and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work nine months after his death. It is characteristic of this composer, here as in his songs or operas, that his

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music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.\*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russo*." The theme, in a characteristically Russian 11/4 rhythm suggests, it must be said, a rather heavy tread.†

\* Tushmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence*.

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained; "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

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TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries*.) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as "*Sandomiersko Bydlo*," or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on

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the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie*." (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

**BALLET OF CHICKS IN THEIR SHELLS.** Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss chalet, who fell in love with the housewife. The fact that the plot in no way suggested either

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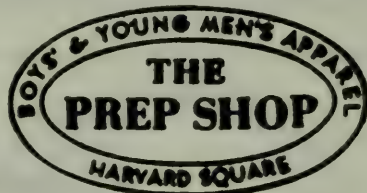
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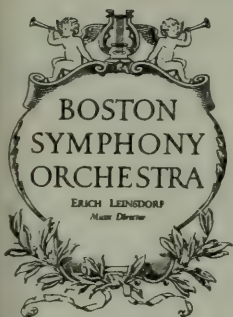
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MOZART      Piano Trio in E major, K. 542

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SCHUBERT      Quintet in A major ("Trout"), *Op.* 114

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canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

SAMUEL GOLDENBERG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one

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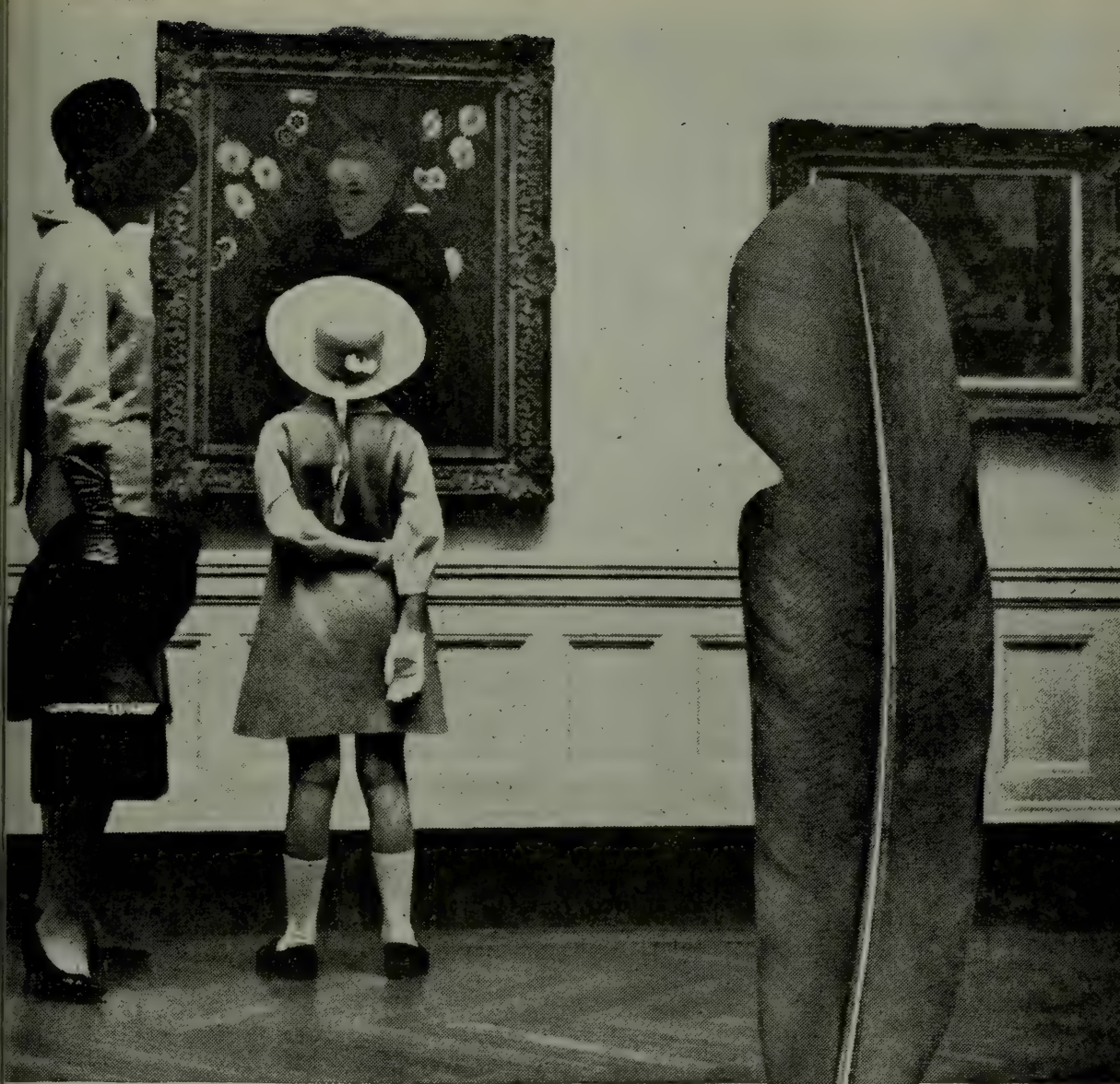
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rich, the other poor." The music derives from a watercolor drawing shown in the exhibition and listed as belonging to Moussorgsky. They were entitled "A rich Jew wearing a fur hat: Sandomierz," and "A poor Sandomierz Jew." Stasov many have been thinking of another picture among the several which were made at this time when he used the names of Goldenberg and Schmuyle. Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human

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speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

LIMOGES. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of porcelain teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

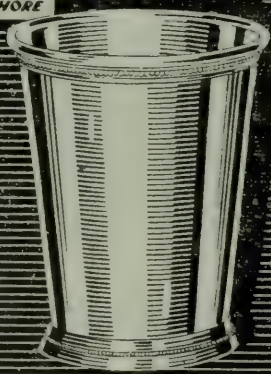
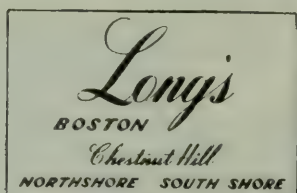
CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written



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above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

**THE HUT ON HENS' LEGS.** The drawing is listed as "Baba Yaga's hut on hens' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

**THE GREAT GATE AT KIEV.** Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866." The archway rests on granite

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pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stasov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

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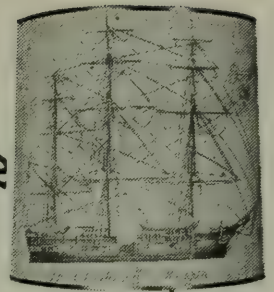
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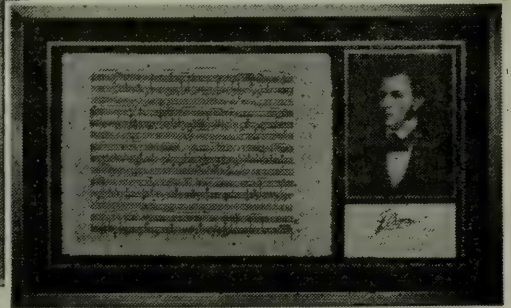
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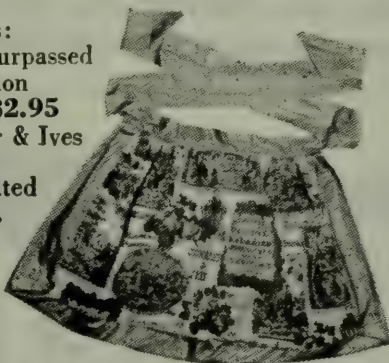


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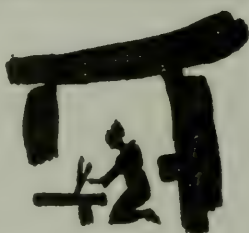
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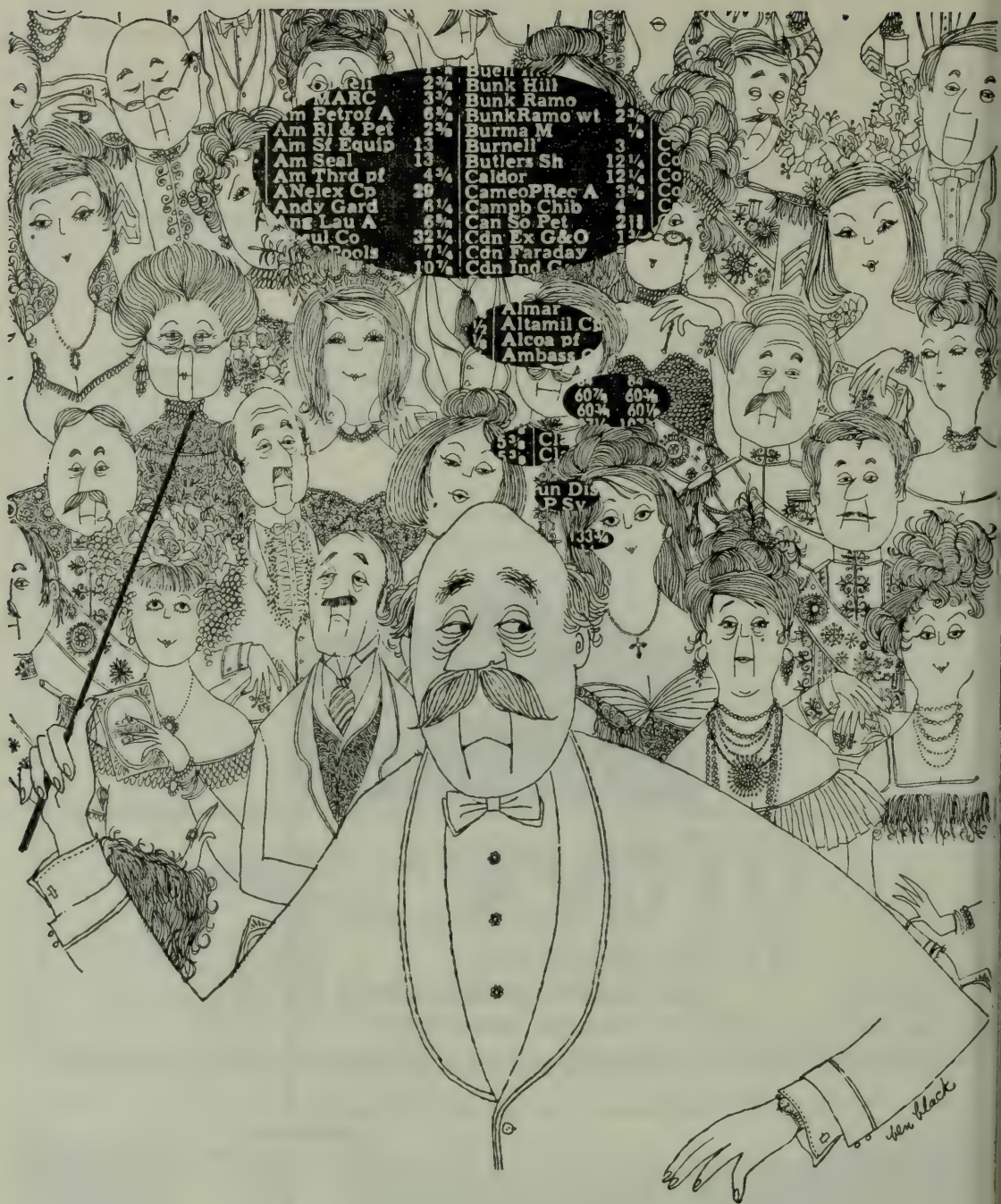
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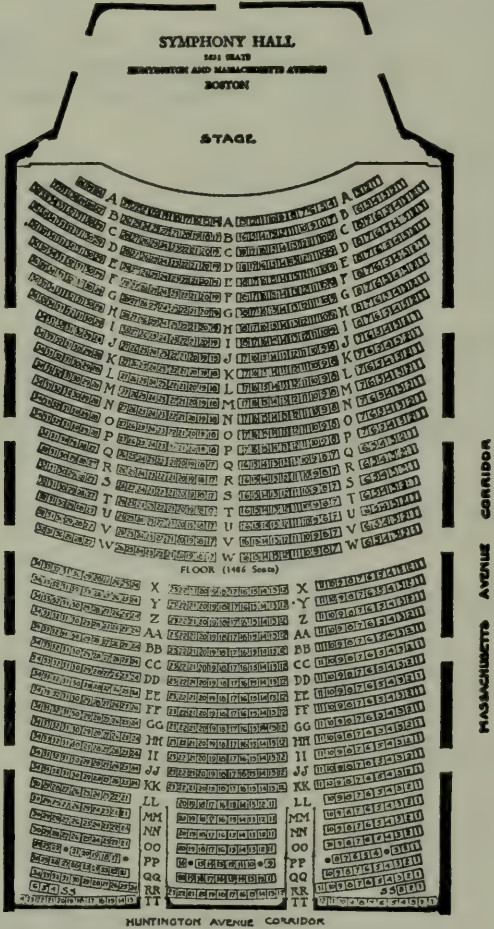
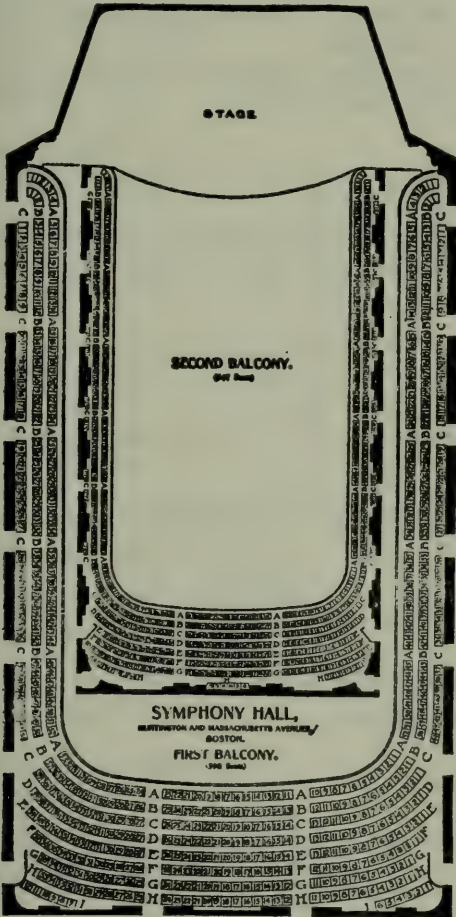
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BEETHOVEN.....	Overture to "Coriolan," Op. 62	III	December 2
	Piano Concerto No. 1, in C major, Op. 15		
	<i>Soloist:</i> CLAUDE FRANK	II	November 1
	Symphony No. 4, in B-flat major, Op. 60	III	December 20
BERG.....	Suite from "Lulu," Opera in Three Acts (after FRANK WEDEKIND)		
	<i>Soloist:</i> PHYLLIS BRYN-JULSON	II	November 1
BIZET.....	Symphony in C major	VI	March 14
DVOŘÁK.....	Overture, "Othello," Op. 98	IV	January 10
IVES.....	Symphony No. 4		
	NEW ENGLAND CONSERVATORY CHORUS		
	JOHN OLIVER, Acting Conductor	IV	January 10
MAHLER.....	Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo		
	<i>Soloist:</i> SHIRLEY VERRETT		
	NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, Conductor		
	BOSTON BOYCHOIR, JOHN OLIVER, Director	I	October 4
MENOTTI.....	"Apocalypse"	VI	March 14
MOUSSORGSKY.....	"Pictures at an Exhibition" (Piano Pieces)		
	Arranged for Orchestra by MAURICE RAVEL	VI	March 14
MOZART.....	Symphony in G minor, K. 559	II	November 1
RACHMANINOFF.....	Piano Concerto No. 2, in C minor, Op. 18	V	February 14
	<i>Soloist:</i> GINA BACHAUER		
SCHUBERT.....	Symphony in B minor, "Unfinished"	IV	January 10
SHOSTAKOVITCH.....	Symphony No. 5, Op. 47	V	February 14
SIBELIUS.....	Concerto for Violin and Orchestra, in D minor, Op. 47	III	December 20
	<i>Soloist:</i> ITZHAK PERLMAN		
WEBER.....	Overture to "Oberon"	V	February 14
WEBER-BERLIOZ.....	Invitation to the Dance, Op. 65	III	December 20

GUNTHER SCHULLER conducted the concert on January 10;  
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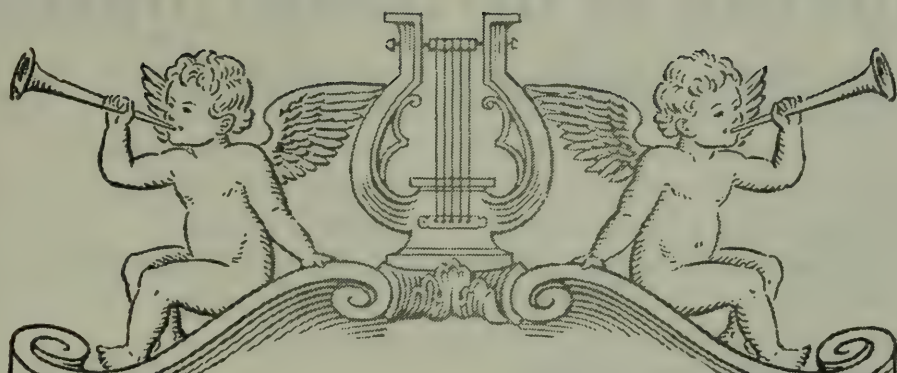


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THURSDAY EVENING, MARCH 16, at 8:30 o'clock

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MOZART.....Overture to "Die Entführung aus dem Serail"

MOZART.....Piano Concerto in B-flat major, K. 456

- I. Allegro vivace
- II. Andante un poco sostenuto
- III. Allegro vivace

### INTERMISSION

BRUCKNER.....Symphony No. 9, in D minor

- I. Feierlich, misterioso
- II. Scherzo (bewegt, lebhaft); Trio (schnell)
- III. Adagio (langsam, feierlich)

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SOLOIST

EVELYNE CROCHET

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# OVERTURE TO "DIE ENTFÜHRUNG AUS DEM SERAIL"

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

"*Die Entführung aus dem Serail*," translated as "The Abduction from the Seraglio" (or "Harem"), *Singspiel* in three acts, was composed to a text by Gottlob Stephanie, an adaptation from C. F. Bretzner's "*Belmonte und Constanze*," which, with music by Johann André, had been performed in 1781.

Mozart's "*Die Entführung*" was first performed at Vienna, July 12, 1782. There were innumerable performances in Austria, and in other parts of Europe after Mozart's death. The opera reached this country in 1860, when it was performed in New York by the Brooklyn Operatic School. The first production by the Metropolitan Opera Company took place in the season 1946-1947.

The Overture has been performed at the concerts of the Boston Symphony Orchestra December 22, 1882, February 21, 1895, March 4, 1921, February 29-March 1, 1952, Leonard Bernstein conducting, and February 15-16, 1957, Charles Munch conducting. The orchestration of the Overture calls for a piccolo (interchangeable with flute in the *Andante* middle section), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, triangle and strings.

"*Die Entführung aus dem Serail*" was Mozart's first great popular success in opera. Several reasons can be given for this. Mozart entered the field of the *Singspiel*, which bears some formal resemblance to our operetta. The *Singspiel*, using the language of its audiences, relying upon intelligibility by spoken lines, dipping unashamed into broad comedy, resorting to colorful scenery and costumes, was in great vogue in Vienna at the time. Entertainment *alla Turca* was then in similar favor, and Mozart, choosing an Oriental subject, made free use of such outlandish instruments as the bass drum, cymbals, triangle, and piccolo. These reasons in themselves would not have been enough to account for the immediate and spreading success of "*Die Entführung*," which was performed seventeen times in Vienna in its first season and quickly taken up by theatres in other cities. Mozart plunged into his subject with his usual enthusiasm and turned out

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music which on the stage and in the pit was so full of verve, sparkle and true dramatic delineation that there was no resisting it.

Mozart was called to account by Christophe Friedrich Bretzner for having stolen his text:

"A certain person by the name of Mozart in Vienna has had the audacity to misuse my drama, '*Belmonte und Constanze*,' as an opera text. I hereby protest most solemnly against this infringement of my rights and reserve the right to take further measures."

But free borrowing was common enough at that time. Mozart himself had already composed the greater part of an *opera buffa* called "*Zaide*" for a project which had been abandoned. "*Zaide*" used a very similar plot of Christians captured, confined in a Turkish *seraglio* and providentially released for a happy ending. His recompense for "*Die Entführung*" consisted of fifty ducats, which, as he remarked to his father, was brought in at the box office before its career was fairly started.

The amusing incidents of the story, the continual hazards of the plot whereby Belmonte and his servant Pedrillo plan to rescue their fiancées from the harem, the scene where Osmin, the overseer of Selim Pasha and the villain of the piece, is plied with wine against his Turkish principles by Pedrillo and rolled off in a wheelbarrow out of harm's way, these lively happenings did much to insure the popular success of *Die Entführung*.

Mozart's opera may well have suggested to Rossini, always his ardent admirer, his own *L'Italiana in Algeri* (1813) with its somewhat similar story. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II*, one of his *Contes Moraux*, published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who are nothing more than "*machines caressantes*." He causes to be captured a

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European girl with intelligence, independence and spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every Oriental custom of abject obedience intrigues and wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks — “*Est il possible qu’un petit nez retroussé renverse les loix d’un empire?*”

This kind of piquant rebellion of Western womanhood found its way into Mozart’s Constanze, an English girl, and Rossini’s Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

In the libretto which Mozart used, written by Stephanie and copied from Bretzner, the escape is foiled at the last moment and the lovers, instead of being executed according to Turkish expectation, are pardoned by their overlord as a point of personal pride and magnanimity, and sent their way: a startling but properly happy ending. In libretto language: “His heart is touched by their sorrow; he nobly forgives and all are set at liberty.”

The tale has been often told how the Emperor Joseph II said to Mozart after the first performance, “Too beautiful for our ears, and far too many notes, my dear Mozart,” to which Mozart is said to have replied, “Exactly as many as are necessary, Your Majesty.” This is one of those anecdotes which is almost too good to be true — so good, in fact, that it has also been told of Cherubini and Napoleon. True or not, it moved Alfred Einstein to exclaim: “Mozart had clarinets again, as in Paris and Mannheim and Munich, and how he used them! Mozart had ‘Turkish music’: piccolo, trumpets, timpani, triangle and cymbals; and what color they lend to the Overture, to the Janissary choruses, to Osmin’s outbursts of anger, to the drinking duet! — a coloration at once exotic, gay, and menacing.”

This little *Singspiel* has been praised far and wide, but nothing has been more apt than a remark by the composer of *Der Freischütz*. This expert in the musical theatre once wrote: “I think I may venture to lay down that in the *Entführung* Mozart’s artist experience came to maturity, and that his *experience of the world* alone was to lead him to further efforts. The world might look for several operas from him like *Figaro* and *Don Giovanni*, but with the best will possible he could write only one *Entführung*. I seem to perceive in it what the happy years of youth are to every man; their bloom never returns, and the extirpation of their defects carries with it some charms which can never be recaptured.”

J. N. B.

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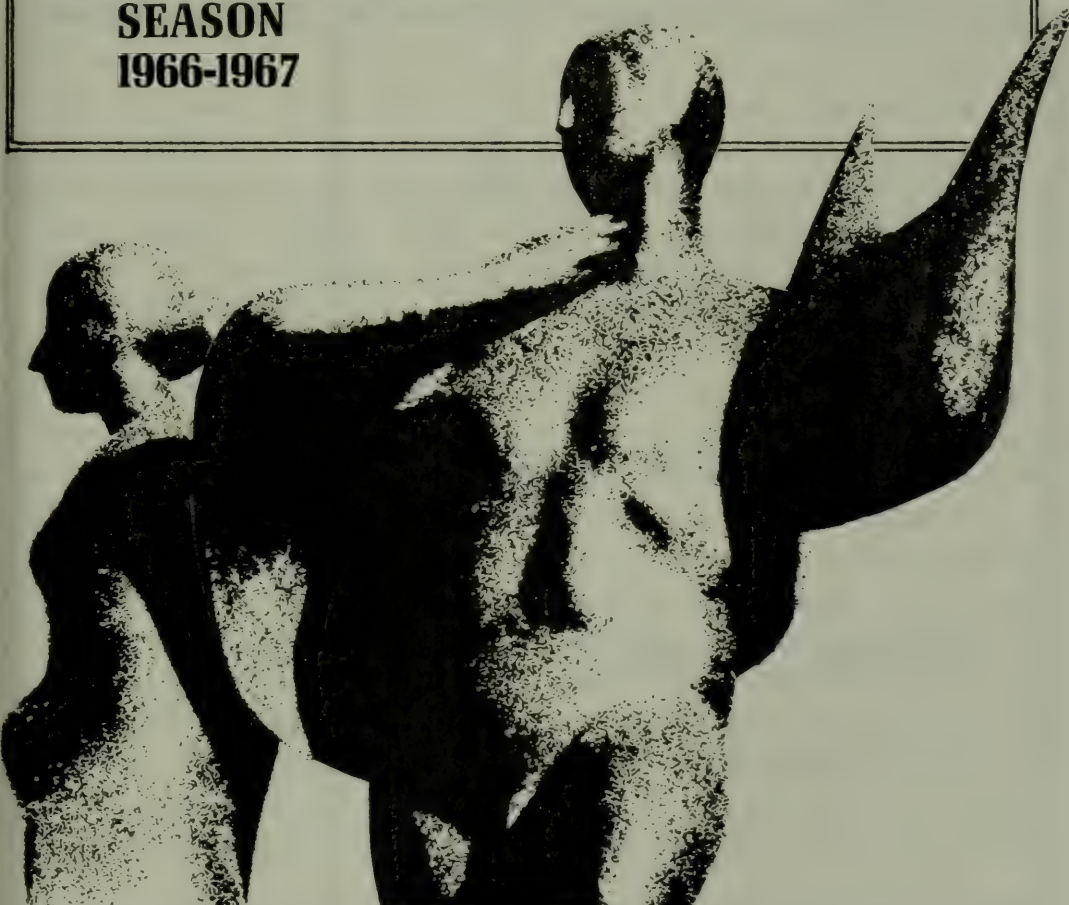
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# PIANO CONCERTO IN B-FLAT MAJOR, K. 456

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Concerto was completed September 30, 1784, in Vienna, and performed by Mozart in that city, February 12, 1785. The score was published posthumously in 1803. The manuscript has survived. The first performance at these concerts was on April 10-11, 1953, under the direction of Pierre Monteux, with Lili Kraus as soloist.

The accompaniment is scored for flute, 2 oboes, 2 bassoons, 2 horns and strings.

THIS is one of six concertos composed by Mozart in Vienna in the year 1784. The composer's original purpose in writing it has become a matter of controversy among the scholars on account of the following letter from Mozart's father to his daughter (February 14-16, 1785):

"On Sunday evening . . . your brother played a glorious concerto, which he composed for Mlle. Paradis for Paris. I was sitting only two boxes away from the very beautiful Princess of Würtemberg and had the great pleasure of hearing so clearly all the interplay of the instruments, that for sheer delight the tears came into my eyes. When your brother left the platform, the Emperor waved his hat and called out 'Bravo Mozart,' and when he came on to play, there was a great deal of clapping."

This reference was to Maria Theresa Paradies, a blind pianist of Vienna and a pupil of Leopold Anton Kozeluch. Alfred Einstein accepted the assumption of Abert, based on this letter, that the Concerto was intended for her and performed by her in Paris. He wrote: "It is evidence of Mozart's broadmindedness or of his indifference that he wrote a new Concerto for the pupil of his deadliest enemy." But H. Ullrich\* has pointed out that the score could not have reached Maria Theresa Paradies in time to have been performed in Paris. Nor, according to this investigator, could she have played it in Paris in that year.

The first Allegro with its long orchestral exposition proposes an inspiring quasi-martial tattoo rhythm which is to carry the whole. Mozart has left a choice of two cadenzas for this movement and one for the finale. The slow movement consists of five variations on a plaintive theme in G minor which has been more than once compared to the pathetic air of Barbarina at the opening of the last act of *Figaro* which he was soon to compose (the resemblance is mostly one of mood). Indeed, the choice of G minor for the slow movement of a concerto was unusual for Mozart and recalls the special dark uses of this key in the early and late symphonies, K. 183 and 550, and in the poignant String Quintet, K. 516. The theme is first stated by the orchestra and then elaborated by the piano solo. The third variation

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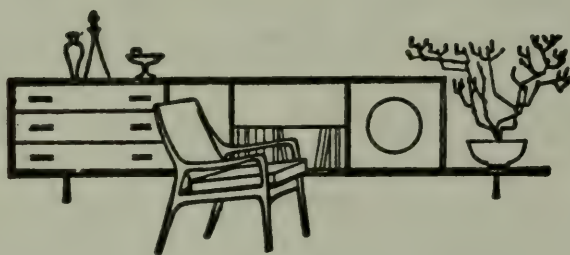
\* "Maria Theresa Paradies and Mozart," *Music and Letters*, October, 1946.

is in the major mode and there is an elaborate and beautiful coda. The third movement is in a typical 6/8 rondo rhythm. An extraordinary feature is a sudden incursion of B minor (characteristic of this Concerto are the many unexpected modulations). In this passage Mozart makes the innovation of a 2/4 beat in the piano against a 6/8 in the orchestra. Arthur Hutchings in his *A Companion to Mozart's Piano Concertos* finds a "toy character" in the themes of this Concerto, a remark which the listener is free to take as he pleases.

. . .

An incident in the life of Beethoven was once told by the widow of John Cramer, a celebrated pianist and friend of Beethoven to A. W. Thayer, who included it in his famous biography of the great composer. Beethoven and Cramer came unexpectedly upon a performance of Mozart's Piano Concerto in C minor (K. 491) at an Augarten Concert in Vienna. "Beethoven suddenly stood still and, drawing his companion's attention to the exceedingly simple but equally beautiful modulative changes first introduced towards the end of the piece, exclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!' As the theme was repeated and wrought up to a climax, Beethoven, swaying his body to and fro, marked the time and in every possible manner manifested a delight rising to enthusiasm."

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This anecdote is not dated, but it must refer to the turn of the century when Beethoven still had his hearing, at which time he had composed his first two concertos. When Beethoven said, "I shall never be able to do anything like that," he must have been vividly aware that the art of this particular form had reached in Mozart a peak of limpid simplicity which could never be repeated. While new and different purposes were already stirring in Beethoven, he still clung with affection to the old way. Alfred Einstein wrote: "Mozart said the last word in respect to the fusion of the concertante and symphonic elements — a fusion resulting in a higher unity beyond which no progress was possible, because perfection is imperfectible." Probably no true musician would contradict the late Mozart scholar. In no other instrumental form, not even in his symphonies, did Mozart so completely master his style from the start and master it at so high a level — and this applies to his twenty-three piano concertos, even from the D major work of his seventeenth year (K. 175). Early in Mozart's century the harpsichord had been used as a supporting, a "fulfilling" instrument in concerted instrumental groups. Haydn, Mozart's only formidable contemporary, missed the chance to concentrate upon the piano, and lift it to a brilliant and outstanding position in relation to the surrounding instruments. Mozart, who could do miracles upon the piano and was often called upon to do them in music of his own, found the secret of a balanced interchange between solo and orchestra where each would set off the other, where every line, every color, would be transparently etched, every measure a delight of wit and grace. These special qualities were doomed to be forfeited when Liszt would release the hard glitter of his virtuosity, Beethoven his imperious thunders, and Brahms his grander, more symphonic concepts. Mozart's Concertos are not without their dramatic pages, even their touching pathos (as in the slow movement of this Concerto). The style, the emotional, personal qualities come subtly through without distortion of the basic "gallant" style which his eighteenth-century audiences expected.

J. N. B.

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### THE SOLOIST

Evelyne Crochet was born in Paris and studied with Yvonne Lefebure at the *Conservatoire*, where she took first prize in 1954. She studied with Edwin Fischer and Rudolf Serkin, received the first medal in the International Competition in Geneva in 1956, and was one of the winners of the Tchaikovsky Competition in Moscow in 1958. Coming to this country in that year, she has played in Boston and elsewhere. She played

with Francis Poulenc in the first performance of that composer's Concerto for Two Pianos at the concerts of this Orchestra in January, 1961, and appeared again in the following season in Boston and at the Berkshire Festival, playing Mozart's Piano Concerto in E-flat, K. 482.

At present Mlle. Crochet is Artist-in-Residence at Rutgers University.

ENTR'ACTE

MOZART'S PIANO CONCERTOS

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IT COULD almost be said that Mozart created the piano concerto as a form — it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso — a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive — he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic — often richer in color, variety and individual expression than the symphonies.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last — one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass



or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and diletantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect—the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The finales in the aggregate are unequalled. They repeat favorite rhythms but treat them in as many fresh ways as there are concertos. Most astonishing o

all is the variety of treatment. No concerto is reminiscent of any other either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal — the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as a personal skill the ordering and reordering of manifold themes, their changing applicability, their fusion into a fluent whole. This complex had to go, for new needs called for new construction.

There are no really weak links in the chain of twenty-seven.\* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions. A conductor with the enterprise to perform all of them over a period of time would be making concert history.

J. N. B.

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\* Only twenty-three are original.

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## A LETTER TO OUR SUBSCRIBERS FROM ERICH LEINS DORF

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AUDIENCES and performers need constant interaction, without which no vital musical life is possible. In 1962, I made a promise that I would report to you, our subscribers, from time to time, especially on matters which may not be easily visible or audible. We here at the Boston Symphony recognize that we are indeed fortunate that we do not suffer from the necessity for "instant box office appeal," as they do in countries without our subscription system. Subscribers, with their loyalty and faith, are our guarantee of artistic freedom; hence my concern that you should be as fully informed as possible.

Before going into the challenging and often controversial question of programs, I should mention that during the years 1962-1967, the following members will have retired from the Boston Symphony Orchestra (with its extremely fine pension plan) or will have departed from the Orchestra to continue their professional pursuits in other areas: Richard Burgin (Concertmaster 42 years, Assistant Conductor 8 years, and Associate Conductor 23 years); Minot Beale (28 years in the Orchestra); Louis Berger (10); Albert Bernard (43); Jean Cauhapé (43); Joseph dePasquale (17); Jean deVergie (39); Harold Farbermar (12); Irving Frankel (46); Henry Freeman (22); Henri Girard (46); Einar Hansen (39); George Madsen (30); Pierre Mayer (40); Samuel Mayes (16); Rosario Mazzeo (31); Osbourne McConathy (21); Harold Meek (20); Bernard Parronchi (20); Vladimir Resnikoff (32); Peter Schenkman (3); Jascha Silberstein (2); Kilton V. Smith (27); Louis Speyer (45); Lloyd Stonestreet (43); Manuel Valerio (32); Winifred Winograd (7); Alfred Zighera (38); Manuel Zung (40). We very much regret the death of Georges Moleux, who was in the Boston Symphony for 36 years (as principal bass for 27 years of that time). These musicians have been replaced by others who have competed in audition for these vacant chairs.

Our audition system, which I inherited but which I shall continue because it is an eminently fair one, consists of two parts. Any qualified member of the American Federation of Musicians who learns of a vacancy may apply to our personnel manager. On the appointed day a large number of candidates appear at Symphony Hall, where they are heard by a committee of first-desk players from our Boston Symphony Orchestra. During this audition the candidates play behind a heavy curtain, and the judges do not know the name of the player, if he is male or female, young or old, etc. The candidate is judged solely on the basis of his performance, the best being selected for the "finals," to which I listen, assisted by the committee who can thus recheck their earlier impressions. Even advances within the Orchestra (especially

when chairs of the first two or three desks of string sections are involved) are filled by audition — not only with the consent but actually by the wish of the Orchestra members. This seems to be artistically a most satisfactory practice, as our members get the gratification of not only keeping their solo work on a high level but also a chance to shine in their own rights on a number of occasions.

Perhaps the most significant development during my five years with the Boston Symphony has been the establishment of the Boston Symphony Chamber Players, a group of first-desk men who, at the conclusion of this season will make a six-weeks' tour including the Soviet Union. They toured in the United States during the spring of 1966. They record for RCA Victor a repertoire not usually associated with regular chamber organizations. This project was developed at a time when we felt that the very highly accomplished solo players of this Orchestra would get an additional sense of gratification and their artistic identity by playing not only the orchestral repertoire but chamber music as well. Our seasonal division into Symphony season and Pops season (nine weeks each spring when the first-desk men do not take part) makes such a project particularly feasible for the Boston Symphony.

The overall program, promised five years ago, of presenting to our public a fairly complete coverage of repertoire, old and new, has, I think, proceeded according to this plan; and I hope to have fulfilled at least most of my promises.

The winter season is of course divided into many different subscription series, varying in length from the twenty-four Friday/Saturday series in Boston to one Thursday series which has three concerts. There are many variations in between. There is a Tuesday series of ten concerts, two Tuesday series of six concerts each, a Thursday series of six concerts, a series of seven Thursday open rehearsals; two series of five concerts each in New York, and a Providence series of five concerts. Naturally with these different numbers of subscription concerts, it is not possible to give to six the same broad coverage of the repertoire as to twenty-four; yet I pay much attention to having the short series well-balanced — to attain as much variety as possible, to balance late eighteenth century music with early twentieth century, the classical period with the romantic, and to select contemporary pieces well distributed, through these series. As in all the arts, cultivation of the contemporary spirit seems controversial. No admonitions or apologies are here offered. I am delighted to receive (as I do frequently) letters from our subscribers, giving me their views of what they like to hear and what they reject.

Considering that the Boston Symphony Orchestra has twelve different subscription audiences, the total number of our subscribers,



not counting those who split tickets with friends, may reach well over 30,000 people in the communities of Boston, Providence, and New York. It is evidently impossible to play everybody's favorite every time. But I am aware that in every program I must try to resolve as best as possible the conflicting tastes of our many groups of listeners.

We have been very fortunate in some of our première performances. (In the appendix are listed all the premières we have done. Of course something which may have been a Boston première may not have been a "first" for New York. You may not have heard a specific work if it was not in your short series. I am trying to give you a full round-up of these five years and what went into the building of our program.) I feel that the two works of Benjamin Britten, the *WAR REQUIEM* and the *SYMPHONY FOR CELLO AND ORCHESTRA* with Rostropovich, were significant American premières to name just two. This season, 1966-1967, we have premièred among other works the *PIANO CONCERTO* of Elliott Carter with the pianist Jacob Lateiner, and in Boston, a set of seven pieces, *As QUIET As* by Michael Colgrass.

A recording of the Carter and the Colgrass constitutes an important step in a system of foundation sponsorship, of ventures which at first glance do not seem to promise large sales yet which should be made available to people who are interested in following the latest trends in music and who need repeated hearings to do so. It was with particular gratification that I received notice from the National Council on the Arts (Roger Stevens, Chairman) of a grant which they gave us for the recording of these contemporary works. It had as its one condition the free availability of this record to libraries asking for it. RCA has very generously and graciously not only agreed to this, but has also agreed to keep the work in their catalogue for seven years — the stipulation of the Martha Baird Rockefeller Foundation, which also helped with this project. In addition, RCA also contributed the entire technical part of the recording process, sending up their crew and equipment, and processing and issuing the record — their donation to this singularly important enterprise. Finally the Steinway Foundation added the balance. We trust that this combination of foundation and recording company, in conjunction with a non-profit organization such as a symphony orchestra, will in increasing measure contribute to the distribution of problematic and difficult works, which require special attention from performer and listener.

At Tanglewood in the summer of 1963 I focused the Festival around a cycle of Prokofiev compositions, which led to RCA recording Prokofiev with us on a cyclic basis. We devoted the 1964 Festival to a centennial observation of Richard Strauss, featuring some of his lesser-known and lesser-played compositions. In 1966 we started our "Prelude Concerts" on Friday evenings. We had found in the past that

Friday evening concerts caused somewhat of a problem for our "commuting" audience, which could not arrive from Boston or New York as early as eight p.m. following a normal business day. By starting our Orchestra concerts at nine o'clock, we were able to do, from seven to eight p.m., programs of works for smaller casts, be that vocal or instrumental. These Prelude Concerts have proved highly successful for the public already in the Berkshires.

In the last two summers we also gave concert performances of LOHENGRIN and DIE ZAUBERFLOTE. During the summer of 1967 I plan to perform the first (1805) version of Beethoven's only opera. According to the best available information this will be an American première of FIDELIO/LEONORE. The work is sufficiently different from the later 1814 FIDELIO to justify this claim.

The chamber orchestra weeks at Tanglewood, traditionally devoted to Bach and Mozart, have covered many works by these masters not previously heard at Tanglewood. Of particular interest to me is the presentation of *all* the piano concerti of Mozart, which I promised when I started, and which is proceeding at a deliberate but steady pace.

I have also paid attention to wide spacing of the best-known and best-loved works of the classic and romantic repertoire; they should never be taken for granted, and I hope to keep them "fresh." This is only possible for both public and performers when these works are brought back after broad intervals, allowing each reading to be a renewal rather than a repeat.

If there is a single idea that animates my planning and program making and my musical work with the Boston Symphony, it is the endeavor to give to our audiences the most idiomatic readings of the many styles which a great American orchestra in the 1960s must cultivate to warrant the definition of belonging to the "major leagues" of music.

I shall, from time to time, take the liberty of writing a similar report to you and want you to know how much we all appreciate the loyalty and the support of you, our audience.

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## FIRST PERFORMANCES (WORLD PREMIÈRES)

1962 • 1967

BARBER	Piano Concerto (played in Philharmonic Hall during the opening week of Lincoln Center)
CARTER	Piano Concerto
HUGGLER	Music in Two Parts, Op. 64 Sculptures, Op. 39



IBERT	Mouvement symphonique (MUNCH)
LEES	Violin Concerto
MOEVS	Et Occidentem Illustra
PISTON	Symphony No. 8
SCHULLER	Diptych (first performance in this version)
SESSIONS	Psalm 140, for Soprano and Orchestra
SYDEMAN	In Memoriam John F. Kennedy Study for Orchestra No. 2 Study for Orchestra No. 3
TOCH	Fifth Symphony

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## WORKS PERFORMED FOR THE FIRST TIME BY THE BOSTON SYMPHONY ORCHESTRA IN BOSTON

1962 • 1967

BARBER	Music for a Scene from Shelley, Op. 7 (TORKANOWSKY) Symphony No. 1
BARTÓK	†Concerto for Piano and Orchestra, No. 2 Concerto for Piano and Orchestra, No. 3 Concerto for Two Pianos and Percussion
BERGER	Polyphony
BERNSTEIN	*Symphony No. 3 ("Kaddish") (MUNCH)
BLACHER	Variations on a Theme by Paganini (BURGIN)
BRITTEN	*Symphony for Cello and Orchestra, Op. 68 †War Requiem
BUSONI	†Rondo Arlecchinesco (COPLAND)
CARTER	Variations for Orchestra (BURGIN)
COLGRASS	†As Quiet As
CONSTANT	†24 Preludes for Orchestra (MARTINON)
COPLAND	Music for a Great City (COPLAND) †Preamble for a Solemn Occasion (BURGIN)
DALLAPICCOLA	Two Pieces for Orchestra
DELLO JOIO	†Fantasy and Variations for Piano and Orchestra
ETLER	†Concerto for Wind Quintet and Orchestra
FINE	Notturmo for Strings and Harp (BURGIN) Serious Song
HINDEMITH	Concerto for Woodwinds, Harp and Orchestra "Der Schwanendreher"
HOVHANESS	Prelude and Quadruple Fugue for Orchestra (STOKOWSKI)

\* First performance in America

† First performance in Boston

IVES	Symphony No. 2 (BURGIN) †Symphony No. 4 (SCHULLER)
JANÁČEK	*Suite from "The Cunning Little Vixen"
KIRCHNER	†Piano Concerto No. 1
KODÁLY	Variations on a Hungarian Folk Song, "The Peacock"
LEWIS	†Designs for Orchestra
LUTOSLAWSKI	†Jeux Vénitiens (DE CARVALHO)
MAHLER	†Symphony No. 6, in A minor
MARTINON	Overture for a Greek Tragedy (MARTINON)
MARTINU	Double Concerto for Two String Orchestras, Piano and Timpani (KUBELIK)
MENOTTI	Apocalypse (SCHIPPERS) †The Death of the Bishop of Brindisi
MILHAUD	†Viola Concerto
NIELSEN	Flute Concerto †Symphony No. 6
PISTON	Symphony No. 7
PROKOFIEV	†"Alexander Nevsky" †Overture to "War and Peace" †Symphony No. 3, Op. 44 †Symphony-Concerto for Cello and Orchestra
REGER	Concerto in F minor for Piano and Orchestra
ROCHBERG	Night Music
ROREM	Eagles (STOKOWSKI)
RUGGLES	†Portals (COPLAND)
SCHOENBERG	†Introduction and Song of the Wood-Dove from "Gurre-Lieder" Second String Quartet, Op. 10, with Soprano Voice (Orchestral version by the composer) †Violin Concerto
SCHULLER	Diptych (first performance in this version) †Seven Studies on Themes of Paul Klee
SCHUMAN	†"A Song of Orpheus," Fantasy for Cello and Orchestra
SCHUMANN	"Faust's Death," from "Scenes from Goethe's Faust" Scenes from Goethe's "Faust" (complete)
SHOSTAKOVITCH	†Concerto for Violin and Orchestra, Op. 99 Symphony No. 10
STRAUSS	Concerto for Oboe and Small Orchestra "Daphne," Op. 82, Final Scene †"Die Tageszeiten"
STRAVINSKY	†"Pulcinella," Ballet with Song, in One Act (complete)
WEBERN	Passacaglia

\* First performance in America

† First performance in Boston



# WORKS PERFORMED FOR THE FIRST TIME AT TANGLEWOOD

BACH	St. John Passion
BRITTEN	War Requiem (first performance in America)
HAYDN	Cantata "Applausus"
MENDELSSOHN	Overture and Incidental Music to "A Midsummer Night's Dream" (complete)
MOZART	Adagio for Violin and Orchestra, in E major, K. 261 Cantata ("Eine kleine Freimaurer-Kantate") for Male Chorus, with Tenor and Bass, K. 623 Piano Concerto No. 8, in A major, K. 414 Piano Concerto in B-flat, K. 595 Piano Concerto No. 9 in C major, K. 415 Piano Concerto No. 5 in D major, K. 175 (conducted by SIR ADRIAN BOULT) Piano Concerto No. 16 in D major, K. 451 Piano Concerto in E-flat major, K. 271 Piano Concerto No. 11 in F major, K. 413 Piano Concerto in F major, K. 459 Concerto-Rondo for Piano and Orchestra in A major, K. 386 Concerto-Rondo for Piano and Orchestra in D major, K. 382 Violin Concerto No. 1 in B-flat major, K. 207 Six German Dances, K. 509 Divertimento in D major, K. 131 Divertimento in D major, K. 205 Divertimento in F, for Strings and Two Horns, K. 247 (played with K. 248) March in D major, K. 237 March in F, for Strings and Two Horns, K. 248 (played with K. 247) Three Marches, K. 408 Motet for Soprano, "Exsultate, Jubilate," K. 165 Nocturne for Four Orchestras, K. 286 The Magic Flute Overture to "The Impresario," K. 486 Rondo (Aria with Solo Violin) "L'amerò, sarò costante" from "Il Ré pastore," K. 208 Scena ("Ch'io mi scordi di te") with Rondo ("Non temer, amato bene") with Soprano and Piano Obbligato, K. 505 Serenade in D major, K. 203 Symphony in A major, K. 134 Symphony in F major, K. 130 Symphony in G minor, K. 183
PROKOFIEV	"Alexander Nevsky"
STRAUSS	Incidental music to "Der Bürger als Edelmann," based on Molière's Comedy-Ballet, "Le Bourgeois Gentilhomme" (complete)
VERDI	Requiem Mass
WAGNER	"Lohengrin"

# SYMPHONY IN D MINOR, No. 9 (UNFINISHED)

By ANTON BRUCKNER

Born in Ansfelden in Upper Austria, September 4, 1825;

died in Vienna, October 11, 1896

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*This note was written especially for this program by George H. L. Smith.*

The fourth movement of this Symphony was left uncompleted when Bruckner died in 1896. The existing three movements, however, were fully accomplished, and belong to the years between 1887 and 1894, while the composer lived in a wing of the Belvedere Palace in Vienna. The first performance took place at Vienna on February 11, 1903, under the direction of Ferdinand Löwe, who edited the score for publication the same year. Performances followed at Berlin under Artur Nikisch on October 26, 1903, and in other German cities. The first American performance was at Chicago under Theodore Thomas on February 20, 1904. The first performance in Boston was given by the Boston Symphony Orchestra under Wilhelm Gericke on April 2, 1904. Dr. Karl Muck conducted it at the concert of November 1, 1907, took it to New York for its first performance in that city on November 7, 1907, and repeated it in Boston on January 16, 1914. The Symphony was next performed on January 24, 1947, when Bruno Walter as guest used the restored "original" version. Erich Leinsdorf used this version when he conducted the Symphony on January 4, 1963, and is using it for the present performance.

The score calls for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 8 horns, 3 trumpets, 3 trombones, 2 tenor and 2 bass Wagner tubas, contrabass tuba, timpani, and strings.

**M**ISUNDERSTANDING is the word for Bruckner. Misunderstanding, pardonable or intentional, surrounded him during his lifetime and has followed his music during the seventy years since his death. One wonders why. The facts of his life are few and plain. The music exists in clear printed scores, even if these offer some problems of their own. Performances and recordings have come slowly but surely. Audiences respond with enthusiasm and the records are widely distributed. Perhaps the "problem of Bruckner," as it has been called, has simply become a habit, and no longer truly exists.

The Ninth Symphony may serve as a case in point. No work of Bruckner has caused more speculation or been more hotly debated, even if it has made its way more easily than some others. There has been a special aura about it from the beginning, probably because, like Schubert's B minor Symphony, it was left unfinished and introduced posthumously. There are other parallels. Schubert's first movement is in a dark minor key, and his concluding movement is long and slow in a radiant E major. Also Bruckner. Like Beethoven and Mahler, Bruckner ended his career with a Ninth Symphony in D minor. Beethoven and Mahler lived to complete their Ninths and to lay plans for Tenth Symphonies. Not so Bruckner. He worked at his Ninth during years of ill health and was unable to complete the projected fourth movement.

The Symphony was sketched in the summer of 1887 shortly after



the completion of the Eighth. The composer laid these sketches aside while he revised his First and Eighth Symphonies and did not set to work in earnest until 1891. He completed the first movement in October 1892, but was not ready with the scherzo until February 1894, or the *Adagio* until the following October. The sketches for the finale go as far as the beginning of the coda with no hint of what might have been the final summation — that culminating point of Bruckner's symphonic form in which he had so often excelled. Ferdinand Löwe has told us in his preface to the first published score that the Symphony was composed "in spite of severe physical distress, which many times forced the composer to cease working and impressed upon him in increasing degree that he would not be able to finish this his last work."

The years of the Ninth Symphony were of necessity years of giving up. In 1891 the University of Vienna conferred upon him the honorary degree of Doctor of Philosophy, but in this same year he resigned his post at the Conservatory. The next year he relinquished his position as organist at the Court Chapel, and in 1894 he stopped his lectures at the University. He lived in these last years in a wing of the Belvedere Palace, his rooms granted him by the Emperor, and received a pension from the Austrian government.

Shortly after his seventieth birthday, in September 1894, the composer spoke to a friend from his bed: "I have done my duty on earth. I have accomplished what I could, and my only wish is to be allowed to complete my Ninth Symphony. The *Adagio* is nearly finished. There remains only the finale. I trust Death will not deprive me of my pen." In another month the *Adagio* was ready, but though he lived for two years more, he was unable to go beyond the sketches for the finale. It was an intense struggle, and he often prayed that he might be granted the time to finish his score. For much of the last decade of his life it had absorbed his energies, yet he was not able to bring it to conclusion.

As in the case of Schubert's Unfinished Symphony, the problem of performance has not been great. The composer himself sanctioned the use of his *Te Deum* for chorus and orchestra (composed in 1881) as a last movement for his Symphony. The addition of the choral work to the three completed movements has never proved more than a makeshift and has been largely discontinued. With repeated performances, the Symphony in its three completed movements has clearly established its right to a place in the repertory without addition or apology. As Lawrence Gilman wisely remarked, the Symphony, like Schubert's, "seems complete in its incompleteness. It is difficult to think of it with a finale succeeding the *Adagio*. The conclusive slow movement and its final measures of seraphic quietude —

the elegiacal chant of the tubas about which the violins entwine a fading sunset of loveliness — would scarcely brook a following movement. This seems now the fitting and proper close for the Symphony — indeed, the only close for it. The thought of an added finale, conventionally triumphant, pealing, heaven-storming, is insupportable. Would not even the *Te Deum*, despite Bruckner's own recommendation, seem an anti-climax?"

No dedication appears on the score, but friends of the composer reported that he intended to dedicate the Ninth Symphony "To God," indicating a simple faith beyond the reach of others. A touching memory comes from Max Graf who has described one of Bruckner's lecture classes during which "the Angelus sounded from a nearby church. Hearing the little bell, Bruckner interrupted his talk, knelt down and began to pray, while his peasant-like face with its innumerable wrinkles became transfigured into that of a saint."

The mystery that surrounded the score after Bruckner's death and the reasons why its performance was delayed for more than six years have been suggested by his biographer, Max Auer: "When Bruckner died, music lovers knew that his last legacy to the world, a Ninth Symphony, was still incomplete. Even in the narrow circle of his most intimate friends, the opinion prevailed that this work, in the shape the composer had left it, was fated to perpetual silence; that even the portions that he had finished were, most likely, unplayable. They were convinced that his many years of illness had brought about not only a complete physical collapse, but also a corresponding decline in his mental and spiritual powers. All the greater, therefore, was their astonishment when it was finally announced that a world première of this posthumous 'unfinished' symphony was to take place under the direction of that prince of Bruckner disciples, Ferdinand Löwe."

The performance caused much excitement and the Symphony was so warmly received that publication of the posthumous score in the edition of Ferdinand Löwe followed at once, with subsequent hearings in Europe and America. Löwe's edition was used for all performances until 1932 when the so-called "original" edition was produced directly from Bruckner's rediscovered manuscript, without the changes made by Löwe. The new edition has been greeted with almost fanatical enthusiasm by many Bruckner students. It is indeed a great advantage to have the original text, and to be able to hear the music as Bruckner heard it in his mind's ear. It may be said, however, that a judicious comparison of Löwe's edition with the original shows few important changes, most of which would be hardly recognizable to listeners without scores in hand. Löwe's changes were made by a disciple bent on showing his master in the best possible light. They were mainly in matters of instrumental doublings and mixing of colours where





Recordings by the  
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**ERICH LEINSDORF:**



BARTÓK	Concerto for Orchestra	LM-2643
	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 4 (ARTUR RUBINSTEIN)	LM-2848
	Piano Concerto No. 5 (ARTUR RUBINSTEIN)	LM-2733
BERG	Excerpts from "Wozzeck" (PHYLLIS CURTIN)	LM-7031
	"Le Vin" (PHYLLIS CURTIN)	LM-7044
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 (VAN CLIBURN)	LM-2724
	Piano Concerto No. 1 (ARTUR RUBINSTEIN)	LM-2914
	Symphony No. 2	LM-2809
	Symphony No. 4	LM-2915
BRUCKNER	Piano Concerto in G	} (LORIN HOLLANDER)
{ RAVEL	Fantasy and Variations	
{ DELLO JOIO	Elegy for Cello and Orchestra (SAMUEL MAYES)	LM-2703
FAURÉ	Symphony 1962	}
FINE	Toccata Concertante	
	Serious Song for String Orchestra	}
KODÁLY	Suite from "Háry János"	
	Variations on a Hungarian Folk Song, "The Peacock"	LM-2859
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
	Symphony No. 6	LM-7044
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MENOTTI	The Death of the Bishop of Brindisi (With chorus and soloists)	LM-2785
MOZART	Symphony No. 41 and Eine kleine Nachtmusik	LM-2694
	Requiem Mass—KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Piano Concerto Nos. 1 and 2 (JOHN BROWNING)	LM-2897
	Symphony No. 5	LM-2707
	Symphony No. 6	LM-2834
	Symphony-Concerto (SAMUEL MAYES)	LM-2703
	Violin Concerto No. 1 (ERICK FRIEDMAN)	LM-2732
	Piano Concerto No. 5 (LORIN HOLLANDER)	LM-2732
RIMSKY-KORSAKOV	Suite from "Le Coq d'Or"	LM-2725
SCHOENBERG	"Gurre-Lieder," Excerpts (LILI CHOOKASIAN)	LM-2785
SCHULLER	Seven Studies on Themes of Paul Klee	LM-2879
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	"Ein Heldenleben"	LM-2641
	Excerpts from "Salome"; The Awakening of Helen from "The Egyptian Helen" (LEONTYNE PRICE)	LM-2849
STRAVINSKY	Agon	LM-2879
	Suite from The Firebird	LM-2725
	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
TCHAIKOVSKY	Piano Concerto No. 1 (ARTUR RUBINSTEIN)	LM-2681
VERDI	Requiem (BIRGIT NILSSON, LILI CHOOKASIAN, CARLO BERGONZI, EZIO FLAGELLO, CHORUS PRO MUSICA)	LM-7040
WAGNER	Lohengrin (SANDOR KONYA, LUCINE AMARA, RITA GORR, WILLIAM DOOLEY, JEROME HINES, CALVIN MARSH, CHORUS PRO MUSICA)	LM-6710
	(MONAURAL AND STEREOPHONIC)	

Bruckner called for sharp contrasts and less subtle blendings. Löwe's efforts were always in the interests of clarity and acceptability. He did little more than many a conductor who doubles parts or makes an occasional cut in transforming black ink on white paper into a vital musical projection. In this he was eminently successful as thirty years of performances bear witness.

• •

The spectre of Beethoven hovers over the opening of the first movement, marked "Solemn, mysterious," where the spacious tremolo evokes the particular atmosphere of an earlier Ninth Symphony. But the music is wholly Bruckner's. Eight horns announce the introductory theme which sets in motion a long crescendo to the thundering proclamation of the main subject. Transitional material introduces the first of a group of subsidiary themes in A major, but the design is plainly less lyric than architectural as developments move with slowly gathering energy and momentum to vast pronouncements. The form is complex in detail but simple in structure; there are but two main parts. After a full exposition, development and recapitulation are merged into a single section of large proportion and majestic culmination. The coda builds motives of the main theme into a climax of startling sonority.

For his scherzo, Bruckner retains the key of D minor and asks for "lively motion" in  $3/4$  rhythm. Oboe and clarinets sustain a seventh chord, strummed by second violins, as the first violins pluck out the theme in descending and ascending arpeggios, violas and cellos answering with its inversion, also *pizzicato*. There is full development. A pause precedes the fleet trio, the key changing to F-sharp major and the signature to  $3/8$ , thus doubling the speed. Violins again announce the theme, now with the bow, *spiccato*, over a light accompaniment. The development this time leads to a soft ending, seemingly vanishing before our ears. Again there is a pause; then a full return of the scherzo proper.

The *Adagio* is the most intense of the three movements; it is also the longest; and it somehow manages to distill a sense of climax and solemn portent from its very outset. Bruckner writes *Langsam, feierlich* on his score, meaning "slow and solemn," and yet something more. "*Feierlich*" was a favorite word, used also for the first movement, indicating not only weight and breadth, but ceremonial character on a loftier plane from that of the every-day world. It has been suggested that Bruckner was addressing himself here not to the heart or the mind alone but to the human soul, in a kind of summons to prepare for that heavenly kingdom promised to the faithful. So Bruckner becomes a moralist, a mystic, a prophet in music.



His theme, E major, 4/4, deeply earnest in character, is announced by the violins supported by low strings and Wagner tubas to which full brass, then the higher woodwind are added. This theme rises to a climax, then subsides. The key changes to A-flat and the violins present a quiet flowing second theme. Development and variations of these two themes proceed in alternation until a great climax is built from the opening phrase of the principal theme. There is a pause. Now ensues that wonderful coda in which Bruckner seems to be taking leave not merely of the Symphony that had occupied him so long, but of his magical world of sound. Soft tremolos persist. There are fragments from the main theme. A crescendo rises only to a greater hush. Tubas and horns chant softly. There is a ghostly echo of a phrase from the *Adagio* of Bruckner's Eighth Symphony. The E major chord hangs in the air as if the composer could not bear to let it go, his horns, tubas and trombones sustaining it into the final silence.

Steeped in this "solemn hour" of Bruckner's Ninth Symphony, one asks why the misunderstanding about this sincere, devout, humble composer who knew what he was seeking and worked so earnestly to achieve it. Is it not time to forget the controversies and revel in the music itself, to grow in spirit with this special vision? Is it possible that the simple, single-minded Bruckner has a lesson for us all?

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# LIST OF WORKS

*Performed in the Providence Series*

## DURING THE SEASON 1966-1967

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- BEETHOVEN.....Piano Concerto No. 1, in C major, Op. 15  
*Soloist: CLAUDE FRANK* I November 3
- Symphony No. 4, in B-flat major, Op. 60  
 II January 5
- BERG.....Suite from "Lulu," Opera in Three Acts (After FRANK WEDEKIND)  
*Soloist: PHYLLIS BRYN-JULSON* I November 3
- BRUCKNER.....Symphony No. 9, in D minor  
 V March 16
- DVOŘÁK.....Symphony No. 9, in E minor, "From the New World," Op. 95  
 II January 5
- FRANCK.....Symphony in D minor  
 III January 19
- HAYDN.....Symphony in B-flat major, No. 102  
 III January 19
- MARTINU....Double Concerto for Two String Orchestras, Piano and Timpani  
*Piano Solo: CHARLES WILSON* III January 19
- MOZART.....Overture to "Die Entführung aus dem Serail"  
 V March 16
- Piano Concerto in B-flat major, K. 456  
*Soloist: EVELYNE CROCHET* V March 16
- Symphony in G minor, K. 550  
 I November 3
- RACHMANINOFF.....Piano Concerto No. 2, in C minor, Op. 18  
*Soloist: GINA BACHAUER* IV February 16
- SHOSTAKOVITCH.....Symphony No. 5, Op. 47  
 IV February 16
- WAGNER.....Overture to "Tannhäuser"  
 II January 5
- WEBER.....Overture to "Oberon"  
 IV February 16

RAFAEL KUBELIK conducted the concert on January 19  
 and RICHARD BURGIN conducted on February 16.

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Gerald Gelbloom  
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Samuel Diamond  
Leonard Moss  
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Peter Hadcock  
*E♭ Clarinet*

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Matthew Ruggiero

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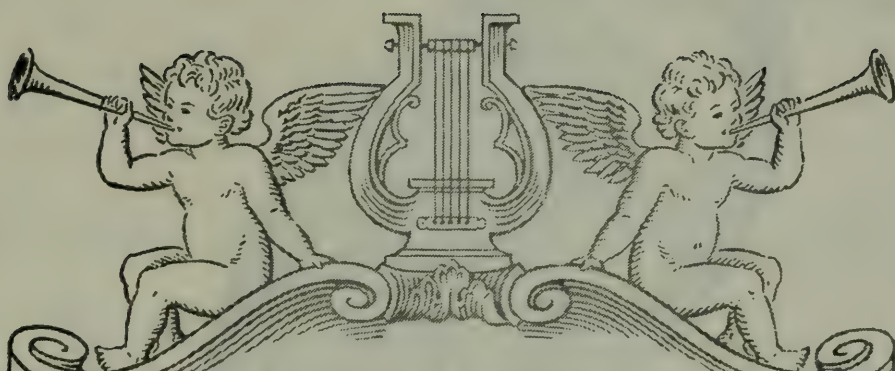


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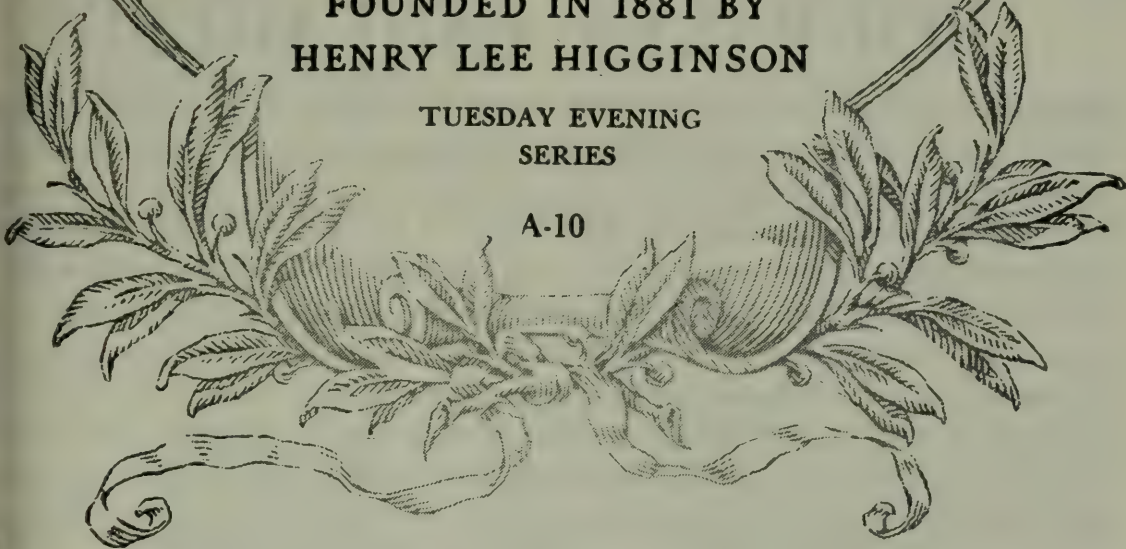


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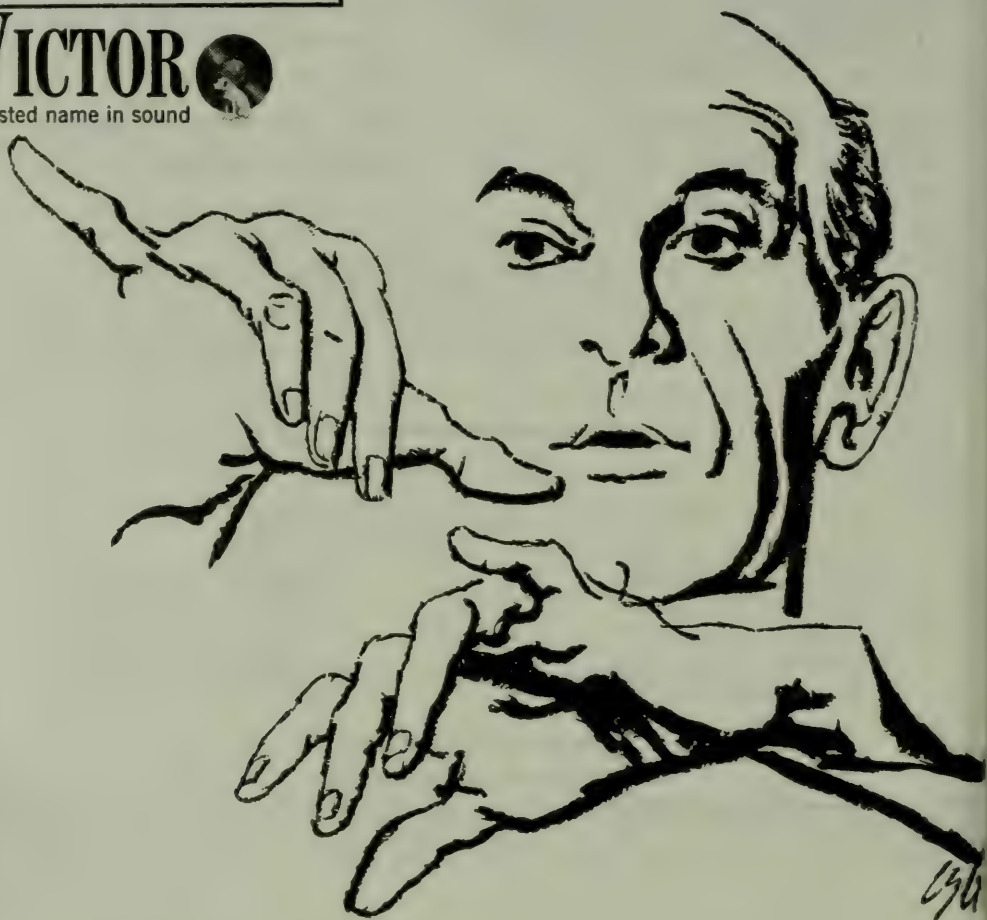
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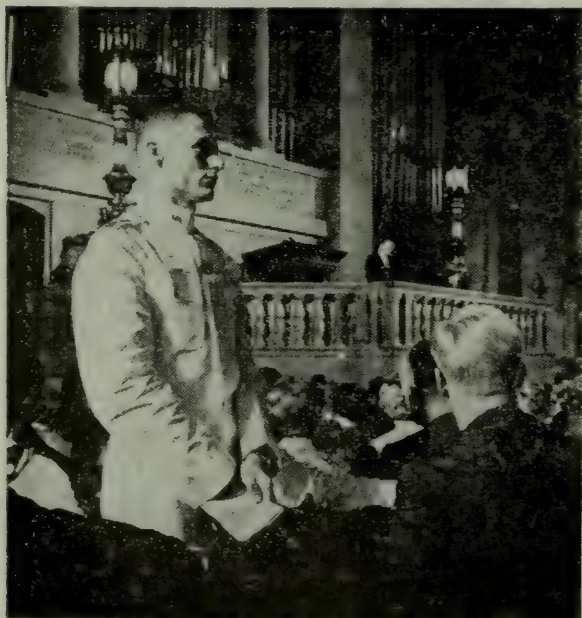
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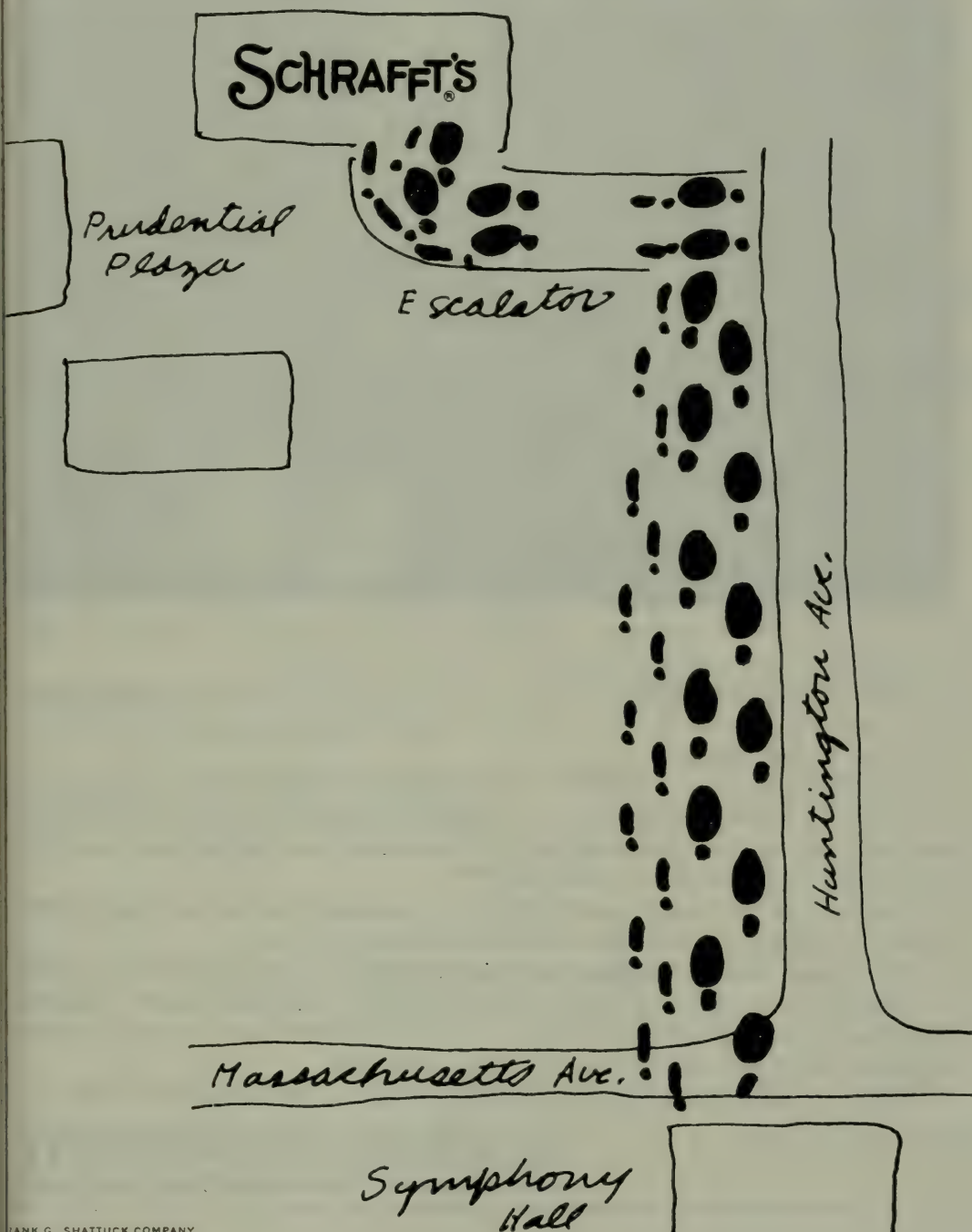
## THE SOLOIST

Evelyne Crochet was born in Paris and studied with Yvonne Lefebure at the *Conservatoire*, where she took first prize in 1954. She studied with Edwin Fischer and Rudolf Serkin, received the first medal in the International Competition in Geneva in 1956, and was one of the winners of the Tchaikovsky Competition in Moscow in 1958. Coming to this country in that year, she has played in Boston and elsewhere. She played with Francis Poulenc in the first performance of that composer's Concerto for Two Pianos at the concerts of the Orchestra in January, 1961, and appeared again in the following season in Boston and at the Berkshire Festival, playing Mozart's Piano Concerto in E-flat, K 482.

At present Mlle. Crochet is Artist-in-Residence at Rutgers University.

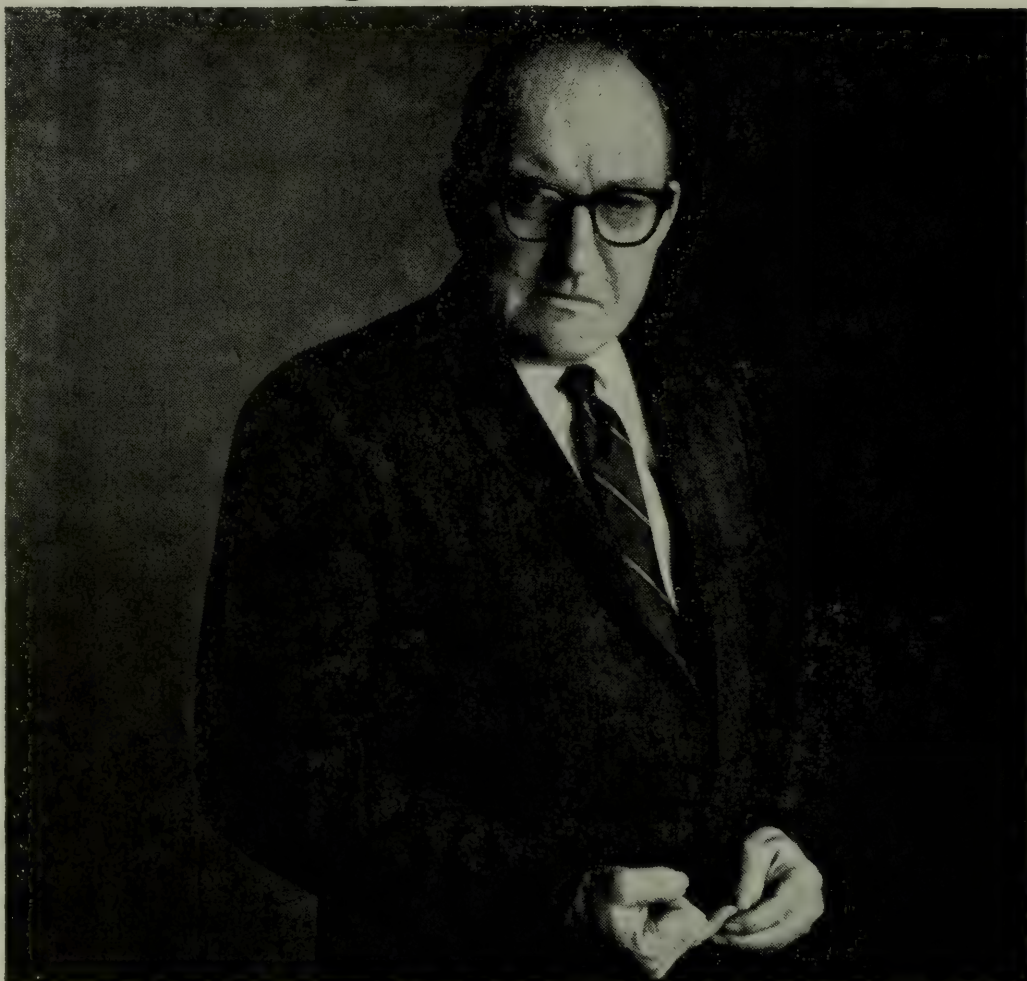
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## *Tenth Program*

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MOZART.....Overture to "Die Entführung aus dem Serail"

MOZART.....Piano Concerto in B-flat major, K. 456

- I. Allegro vivace
- II. Andante un poco sostenuto
- III. Allegro vivace

### INTERMISSION

BRUCKNER.....Symphony No. 9, in D minor

- I. Feierlich, misterioso
- II. Scherzo (bewegt, lebhaft); Trio (schnell)
- III. Adagio (langsam, feierlich)

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## OVERTURE TO "DIE ENTFÜHRUNG AUS DEM SERAIL"

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

"*Die Entführung aus dem Serail*," translated as "The Abduction from the Seraglio" (or "Harem"), *Singspiel* in three acts, was composed to a text by Gottlob Stephanie, an adaptation from C. F. Bretzner's "*Belmonte und Constanze*," which, with music by Johann André, had been performed in 1781.

Mozart's "*Die Entführung*" was first performed at Vienna, July 12, 1782. There were innumerable performances in Austria, and in other parts of Europe after Mozart's death. The opera reached this country in 1860, when it was performed in New York by the Brooklyn Operatic School. The first production by the Metropolitan Opera Company took place in the season 1946-1947.

The Overture has been performed at the concerts of the Boston Symphony Orchestra December 22, 1882, February 21, 1895, March 4, 1921, February 29-March 1, 1952, Leonard Bernstein conducting, and February 15-16, 1957, Charles Munch conducting. The orchestration of the Overture calls for a piccolo (interchangeable with flute in the *Andante* middle section), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, triangle and strings.

"*Die Entführung aus dem Serail*" was Mozart's first great popular success in opera. Several reasons can be given for this. Mozart entered the field of the *Singspiel*, which bears some formal resemblance to our operetta. The *Singspiel*, using the language of its audiences, relying upon intelligibility by spoken lines, dipping unashamed into broad comedy, resorting to colorful scenery and costumes, was in great

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vogue in Vienna at the time. Entertainment *alla Turca* was then in similar favor, and Mozart, choosing an Oriental subject, made free use of such outlandish instruments as the bass drum, cymbals, triangle, and piccolo. These reasons in themselves would not have been enough to account for the immediate and spreading success of "*Die Entführung*," which was performed seventeen times in Vienna in its first season and quickly taken up by theatres in other cities. Mozart plunged into his subject with his usual enthusiasm and turned out music which on the stage and in the pit was so full of verve, sparkle and true dramatic delineation that there was no resisting it.

Mozart was called to account by Christophe Friedrich Bretzner for having stolen his text:

"A certain person by the name of Mozart in Vienna has had the audacity to misuse my drama, '*Belmonte und Constanze*,' as an opera text. I hereby protest most solemnly against this infringement of my rights and reserve the right to take further measures."

But free borrowing was common enough at that time. Mozart himself had already composed the greater part of an *opera buffa* called "*Zaide*" for a project which had been abandoned. "*Zaide*" used a very similar plot of Christians captured, confined in a Turkish *seraglio*

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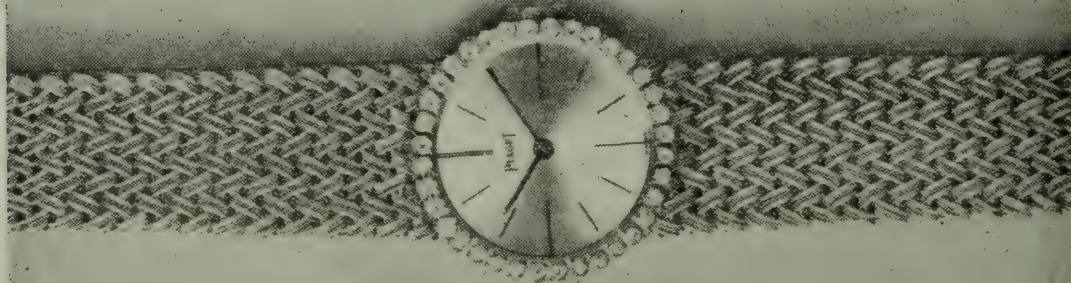
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and providentially released for a happy ending. His recompense for "*Die Entführung*" consisted of fifty ducats, which, as he remarked to his father, was brought in at the box office before its career was fairly started.

The amusing incidents of the story, the continual hazards of the plot whereby Belmonte and his servant Pedrillo plan to rescue their fiancées from the harem, the scene where Osmin, the overseer of Selim Pasha and the villain of the piece, is plied with wine against his Turkish principles by Pedrillo and rolled off in a wheelbarrow out of harm's way, these lively happenings did much to insure the popular success of *Die Entführung*.

Mozart's opera may well have suggested to Rossini, always his ardent admirer, his own *L'Italiana in Algeri* (1813) with its somewhat similar story. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II*, one of his *Contes Moraux*, published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who are nothing more than "*machines caressantes*." He causes to be captured a European girl with intelligence, independence and spirit of her own, by the name of Roxelane. Her impudence and complete disregard of

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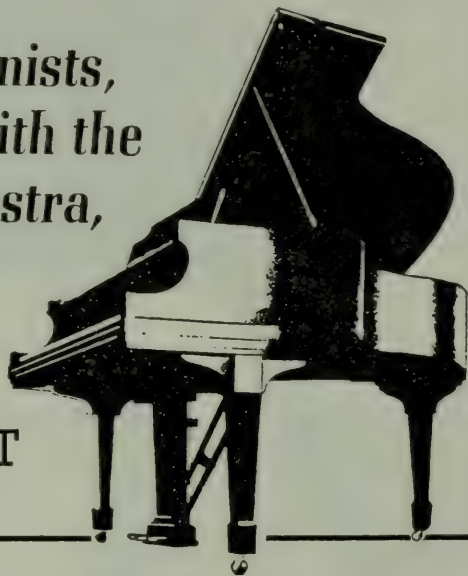
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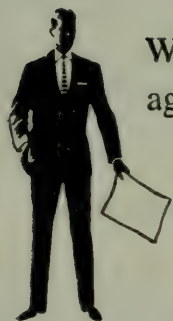


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every Oriental custom of abject obedience intrigues and wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks — “*Est il possible qu’un petit nez retroussé renverse les loix d’un empire?*”

This kind of piquant rebellion of Western womanhood found its way into Mozart’s Constanze, an English girl, and Rossini’s Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

In the libretto which Mozart used, written by Stephanie and copied from Bretzner, the escape is foiled at the last moment and the lovers, instead of being executed according to Turkish expectation, are pardoned by their overlord as a point of personal pride and magnanimity, and sent their way: a startling but properly happy ending. In libretto language: “His heart is touched by their sorrow; he nobly forgives and all are set at liberty.”

The tale has been often told how the Emperor Joseph II said to Mozart after the first performance, “Too beautiful for our ears, and far too many notes, my dear Mozart,” to which Mozart is said to have replied, “Exactly as many as are necessary, Your Majesty.” This is one of those anecdotes which is almost too good to be true — so good, in

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Both son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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fact, that it has also been told of Cherubini and Napoleon. True or not, it moved Alfred Einstein to exclaim: "Mozart had clarinets again, as in Paris and Mannheim and Munich, and how he used them! Mozart had 'Turkish music': piccolo, trumpets, timpani, triangle and cymbals; and what color they lend to the Overture, to the Janissary choruses, to Osmin's outbursts of anger, to the drinking duet! — a coloration at once exotic, gay, and menacing."

This little *Singspiel* has been praised far and wide, but nothing has been more apt than a remark by the composer of *Der Freischütz*. This expert in the musical theatre once wrote: "I think I may venture to lay down that in the *Entführung* Mozart's artist experience came to maturity, and that his *experience of the world* alone was to lead him to further efforts. The world might look for several operas from him like *Figaro* and *Don Giovanni*, but with the best will possible he could write only one *Entführung*. I seem to perceive in it what the happy years of youth are to every man; their bloom never returns, and the extirpation of their defects carries with it some charms which can never be recaptured."

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## PIANO CONCERTO IN B-FLAT MAJOR, K. 456

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Concerto was completed September 30, 1784, in Vienna, and performed by Mozart in that city, February 12, 1785. The score was published posthumously in 1803. The manuscript has survived. The first performance at the Boston Symphony Orchestra concerts was on April 10-11, 1953, under the direction of Pierre Monteux with Lili Kraus as soloist.

The accompaniment is scored for flute, 2 oboes, 2 bassoons, 2 horns and strings

THIS is one of six concertos composed by Mozart in Vienna in the year 1784. The composer's original purpose in writing it has become a matter of controversy among the scholars on account of the following letter from Mozart's father to his daughter (February 14-16, 1785):

"On Sunday evening . . . your brother played a glorious concerto which he composed for Mlle. Paradis for Paris. I was sitting only two boxes away from the very beautiful Princess of Würtemberg and had the great pleasure of hearing so clearly all the interplay of the

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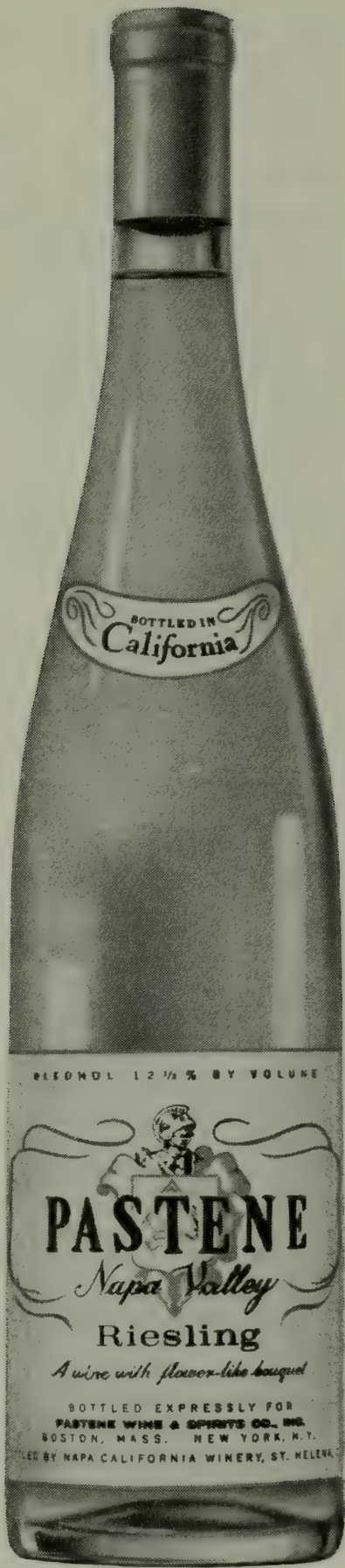
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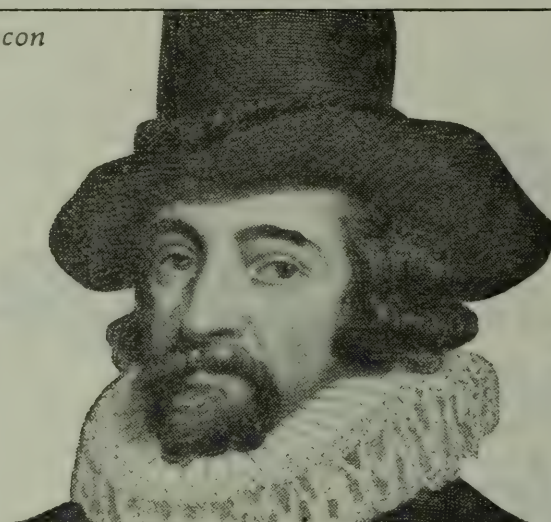
instruments, that for sheer delight the tears came into my eyes. When your brother left the platform, the Emperor waved his hat and called out 'Bravo Mozart,' and when he came on to play, there was a great deal of clapping."

This reference was to Maria Theresa Paradies, a blind pianist of Vienna and a pupil of Leopold Anton Kozeluch. Alfred Einstein accepted the assumption of Abert, based on this letter, that the Concerto was intended for her and performed by her in Paris. He wrote: "It is evidence of Mozart's broadmindedness or of his indifference that he wrote a new Concerto for the pupil of his deadliest enemy." But H. Ullrich\* has pointed out that the score could not have reached Maria Theresa Paradies in time to have been performed in Paris. Nor,

\* "Maria Theresa Paradies and Mozart," *Music and Letters*, October, 1946.

Francis Bacon

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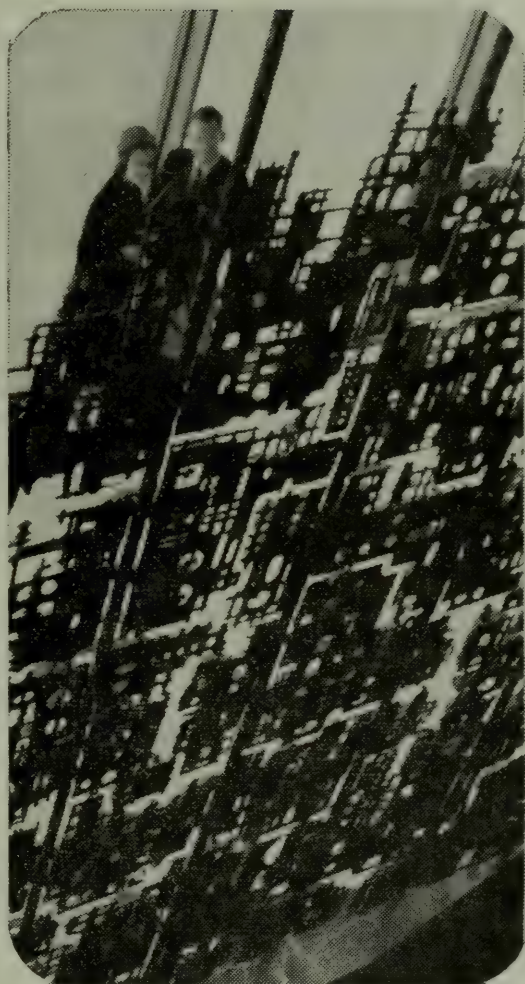
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according to this investigator, could she have played it in Paris in that year.

The first Allegro with its long orchestral exposition proposes an inspiring quasi-martial tattoo rhythm which is to carry the whole. Mozart has left a choice of two cadenzas for this movement and one for the finale. The slow movement consists of five variations on a plaintive theme in G minor which has been more than once compared to the pathetic air of Barbarina at the opening of the last act of *Figaro* which he was soon to compose (the resemblance is mostly one of mood). Indeed, the choice of G minor for the slow movement of a concerto was unusual for Mozart and recalls the special dark uses of this key in the early and late symphonies, K. 183 and 550, and in the poignant String Quintet, K. 516. The theme is first stated by the orchestra and then elaborated by the piano solo. The third variation is in the major mode and there is an elaborate and beautiful coda. The third movement is in a typical 6/8 rondo rhythm. An extraordinary feature is a sudden incursion of B minor (characteristic of this Concerto are the many unexpected modulations). In this passage

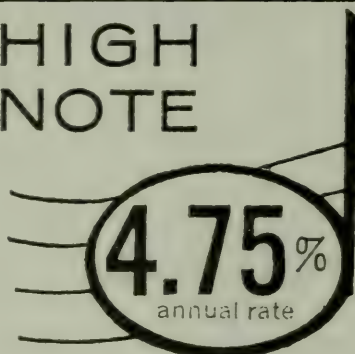


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Mozart makes the innovation of a 2/4 beat in the piano against a 6/8 in the orchestra. Arthur Hutchings in his *A Companion to Mozart's Piano Concertos* finds a "toy character" in the themes of this Concerto, a remark which the listener is free to take as he pleases.

. . .

An incident in the life of Beethoven was once told by the widow of John Cramer, a celebrated pianist and friend of Beethoven to A. W. Thayer, who included it in his famous biography of the great composer. Beethoven and Cramer came unexpectedly upon a performance of Mozart's Piano Concerto in C minor (K. 491) at an Augarten Concert in Vienna. "Beethoven suddenly stood still and, drawing his companion's attention to the exceedingly simple but equally beautiful modulative changes first introduced towards the end of the piece, exclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!'" As the theme was repeated and wrought up to a climax, Beethoven, swaying his body to and fro, marked the time and in every possible manner manifested a delight rising to enthusiasm."

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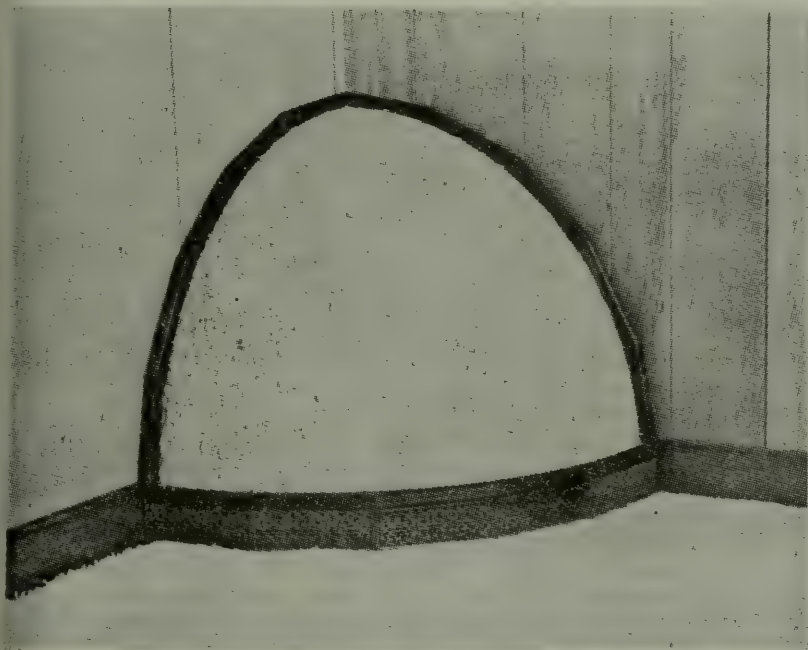
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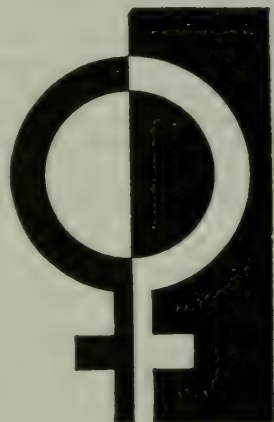
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This anecdote is not dated, but it must refer to the turn of the century when Beethoven still had his hearing, at which time he had composed his first two concertos. When Beethoven said, "I shall never be able to do anything like that," he must have been vividly aware that the art of this particular form had reached in Mozart a peak of limpid simplicity which could never be repeated. While new and different purposes were already stirring in Beethoven, he still clung with affection to the old way. Alfred Einstein wrote: "Mozart said the last word in respect to the fusion of the concertante and symphonic elements — a fusion resulting in a higher unity beyond which no progress was possible, because perfection is imperfectible." Probably no true musician would contradict the late Mozart scholar. In no other instrumental form, not even in his symphonies, did Mozart so completely master his style from the start and master it at so high a level — and this applies to his twenty-three piano concertos, even from the D major work of his seventeenth year (K. 175). Early in Mozart's century the harpsichord had been used as a supporting, a "fulfilling" instrument in concerted instrumental groups. Haydn, Mozart's only formidable contemporary, missed the chance to concentrate upon the piano, and lift it to a brilliant and outstanding position in relation to the sur-



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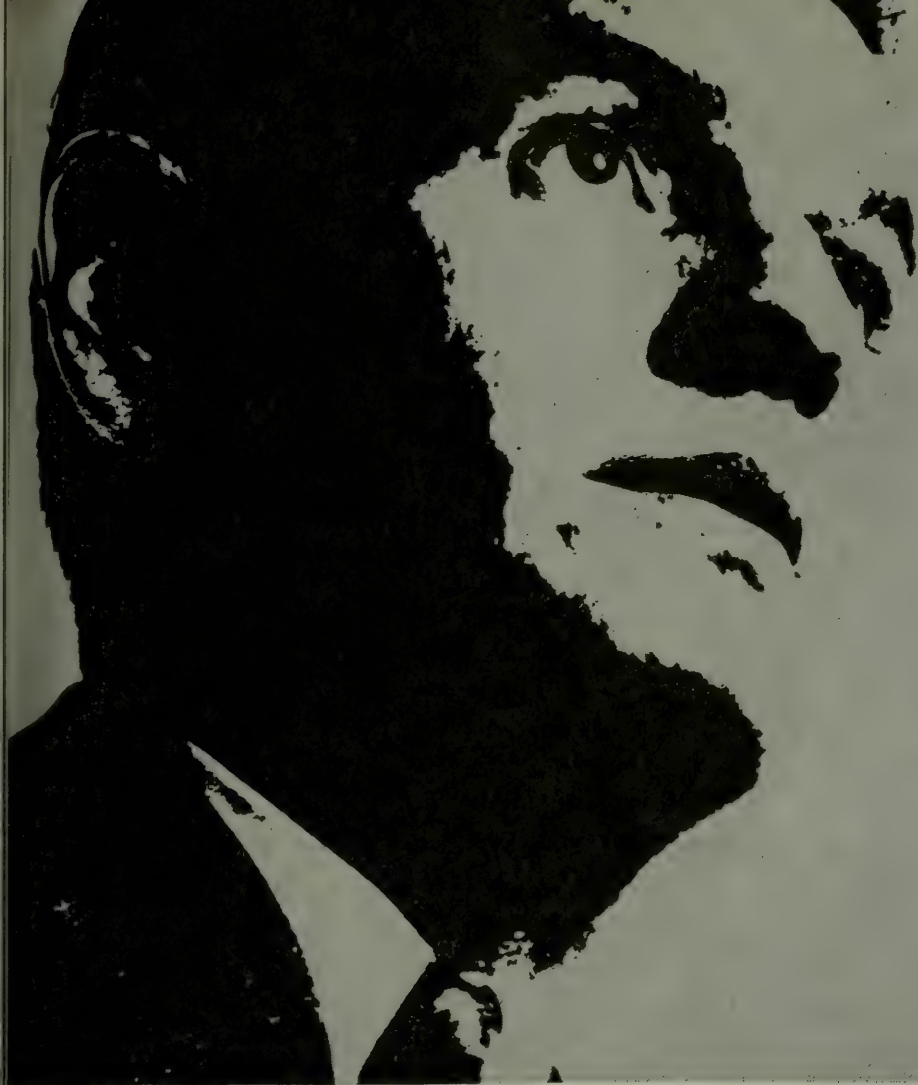


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rounding instruments. Mozart, who could do miracles upon the piano and was often called upon to do them in music of his own, found the secret of a balanced interchange between solo and orchestra where each would set off the other, where every line, every color, would be transparently etched, every measure a delight of wit and grace. These special qualities were doomed to be forfeited when Liszt would release the hard glitter of his virtuosity, Beethoven his imperious thunders, and Brahms his grander, more symphonic concepts. Mozart's Concertos are not without their dramatic pages, even their touching pathos (as in the slow movement of this Concerto). The style, the emotional, personal qualities come subtly through without distortion of the basic "gallant" style which his eighteenth-century audiences expected.

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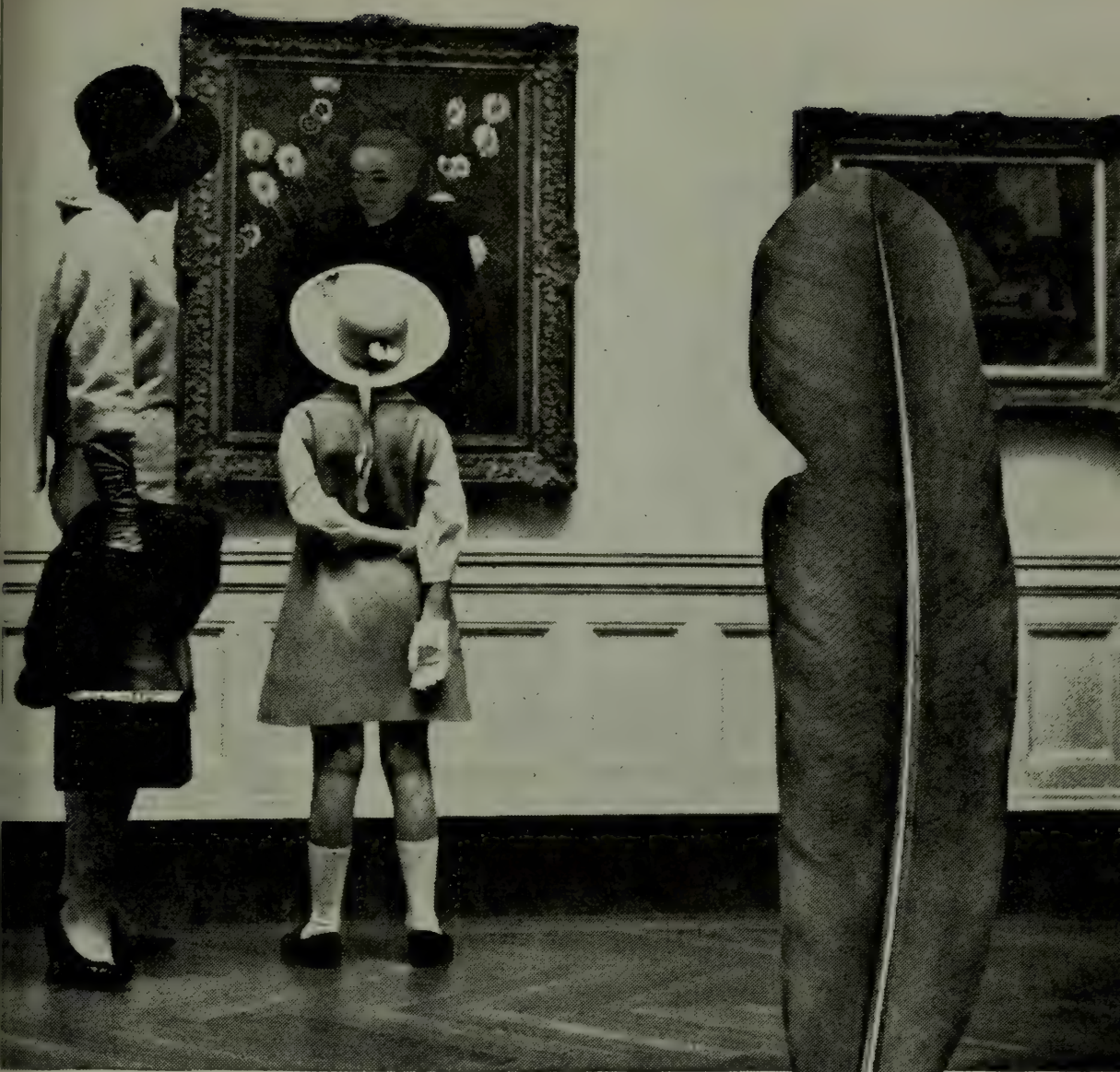
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## A LETTER TO OUR SUBSCRIBERS FROM ERICH LEINSDORF

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AUDIENCES and performers need constant interaction, without which no vital musical life is possible. In 1962, I made a promise that I would report to you, our subscribers, from time to time, especially on matters which may not be easily visible or audible. We here at the Boston Symphony recognize that we are indeed fortunate that we do not suffer from the necessity for "instant box office appeal," as they do in countries without our subscription system. Subscribers, with their loyalty and faith, are our guarantee of artistic freedom; hence my concern that you should be as fully informed as possible.

Before going into the challenging and often controversial question of programs, I should mention that during the years 1962-1967, the following members will have retired from the Boston Symphony Orchestra (with its extremely fine pension plan) or will have departed from the Orchestra to continue their professional pursuits in other areas: Richard Burgin (Concertmaster 42 years, Assistant Conductor 8 years, and Associate Conductor 23 years); Minot Beale (28 years in the Orchestra); Louis Berger (10); Albert Bernard (43); Jean Cauhapé (43); Joseph dePasquale (17); Jean deVergie (39); Harold Farberman (12); Irving Frankel (46); Henry Freeman (22); Henri Girard (46); Einar Hansen (39); George Madsen (30); Pierre Mayer (40); Samuel Mayes (16); Rosario Mazzeo (31); Osbourne McConathy (21); Harold Meek (20); Bernard Parronchi (20); Vladimir Resnikoff (32); Peter Schenkman (3); Jascha Silberstein (2); Kilton V. Smith (27); Louis Speyer (45); Lloyd Stonestreet (43); Manuel Valerio (32); Winifred Winograd (7); Alfred Zighera (38); Manuel Zung (40). We very much regret the death of Georges Moleux, who was in the Boston Symphony for 36 years (as principal bass for 27 years of that time). These musicians have been replaced by others who have competed in auditions for these vacant chairs.

Our audition system, which I inherited but which I shall continue because it is an eminently fair one, consists of two parts. Any qualified member of the American Federation of Musicians who learns of a vacancy may apply to our personnel manager. On the appointed day a large number of candidates appear at Symphony Hall, where they are heard by a committee of first-desk players from our Boston Symphony Orchestra. During this audition the candidates play behind a heavy curtain, and the judges do not know the name of the player, if he is male or female, young or old, etc. The candidate is judged solely on the basis of his performance, the best being selected for the "finals," to which I listen, assisted by the committee who can thus recheck their earlier impressions. Even advances within the Orchestra (especially

when chairs of the first two or three desks of string sections are involved) are filled by audition — not only with the consent but actually by the wish of the Orchestra members. This seems to be artistically a most satisfactory practice, as our members get the gratification of not only keeping their solo work on a high level but also a chance to shine in their own rights on a number of occasions.

Perhaps the most significant development during my five years with the Boston Symphony has been the establishment of the Boston Symphony Chamber Players, a group of first-desk men who, at the conclusion of this season will make a six-weeks' tour including the Soviet Union. They toured in the United States during the spring of 1966. They record for RCA Victor a repertoire not usually associated with regular chamber organizations. This project was developed at a time when we felt that the very highly accomplished solo players of this Orchestra would get an additional sense of gratification and their artistic identity by playing not only the orchestral repertoire but chamber music as well. Our seasonal division into Symphony season and Pops season (nine weeks each spring when the first-desk men do not take part) makes such a project particularly feasible for the Boston Symphony.

The overall program, promised five years ago, of presenting to our public a fairly complete coverage of repertoire, old and new, has, I think, proceeded according to this plan; and I hope to have fulfilled at least most of my promises.

The winter season is of course divided into many different subscription series, varying in length from the twenty-four Friday/Saturday series in Boston to one Thursday series which has three concerts. There are many variations in between. There is a Tuesday series of ten concerts, two Tuesday series of six concerts each, a Thursday series of six concerts, a series of seven Thursday open rehearsals; two series of five concerts each in New York, and a Providence series of five concerts. Naturally with these different numbers of subscription concerts, it is not possible to give to six the same broad coverage of the repertoire as to twenty-four; yet I pay much attention to having the short series well-balanced — to attain as much variety as possible, to balance late eighteenth century music with early twentieth century, the classical period with the romantic, and to select contemporary pieces well distributed, through these series. As in all the arts, cultivation of the contemporary spirit seems controversial. No admonitions or apologies are here offered. I am delighted to receive (as I do frequently) letters from our subscribers, giving me their views of what they like to hear and what they reject.

Considering that the Boston Symphony Orchestra has twelve different subscription audiences, the total number of our subscribers,



not counting those who split tickets with friends, may reach well over 30,000 people in the communities of Boston, Providence, and New York. It is evidently impossible to play everybody's favorite every time. But I am aware that in every program I must try to resolve as best as possible the conflicting tastes of our many groups of listeners.

We have been very fortunate in some of our première performances. (In the appendix are listed all the premières we have done. Of course something which may have been a Boston première may not have been a "first" for New York. You may not have heard a specific work if it was not in your short series. I am trying to give you a full round-up of these five years and what went into the building of our program.) I feel that the two works of Benjamin Britten, the *WAR REQUIEM* and the *SYMPHONY FOR CELLO AND ORCHESTRA* with Rostropovich, were significant American premières to name just two. This season, 1966-1967, we have premiered among other works the *PIANO CONCERTO* of Elliott Carter with the pianist Jacob Lateiner, and in Boston, a set of seven pieces, *As QUIET As* by Michael Colgrass.

A recording of the Carter and the Colgrass constitutes an important step in a system of foundation sponsorship, of ventures which at first glance do not seem to promise large sales yet which should be made available to people who are interested in following the latest trends in music and who need repeated hearings to do so. It was with particular gratification that I received notice from the National Council on the Arts (Roger Stevens, Chairman) of a grant which they gave us for the recording of these contemporary works. It had as its one condition the free availability of this record to libraries asking for it. RCA has very generously and graciously not only agreed to this, but has also agreed to keep the work in their catalogue for seven years — the stipulation of the Martha Baird Rockefeller Foundation, which also helped with this project. In addition, RCA also contributed the entire technical part of the recording process, sending up their crew and equipment, and processing and issuing the record — their donation to this singularly important enterprise. Finally the Steinway Foundation added the balance. We trust that this combination of foundation and recording company, in conjunction with a non-profit organization such as a symphony orchestra, will in increasing measure contribute to the distribution of problematic and difficult works, which require special attention from performer and listener.

At Tanglewood in the summer of 1963 I focused the Festival around a cycle of Prokofiev compositions, which led to RCA recording Prokofiev with us on a cyclic basis. We devoted the 1964 Festival to a centennial observation of Richard Strauss, featuring some of his lesser-known and lesser-played compositions. In 1966 we started our "Prelude Concerts" on Friday evenings. We had found in the past that

Friday evening concerts caused somewhat of a problem for our "commuting" audience, which could not arrive from Boston or New York as early as eight p.m. following a normal business day. By starting our Orchestra concerts at nine o'clock, we were able to do, from seven to eight p.m., programs of works for smaller casts, be that vocal or instrumental. These Prelude Concerts have proved highly successful for the public already in the Berkshires.

In the last two summers we also gave concert performances of LOHENGRIN and DIE ZAUBERFLOTE. During the summer of 1967 I plan to perform the first (1805) version of Beethoven's only opera. According to the best available information this will be an American première of FIDELIO/LEONORE. The work is sufficiently different from the later 1814 FIDELIO to justify this claim.

The chamber orchestra weeks at Tanglewood, traditionally devoted to Bach and Mozart, have covered many works by these masters not previously heard at Tanglewood. Of particular interest to me is the presentation of *all* the piano concerti of Mozart, which I promised when I started, and which is proceeding at a deliberate but steady pace.

I have also paid attention to wide spacing of the best-known and best-loved works of the classic and romantic repertoire; they should never be taken for granted, and I hope to keep them "fresh." This is only possible for both public and performers when these works are brought back after broad intervals, allowing each reading to be a renewal rather than a repeat.

If there is a single idea that animates my planning and program making and my musical work with the Boston Symphony, it is the endeavor to give to our audiences the most idiomatic readings of the many styles which a great American orchestra in the 1960s must cultivate to warrant the definition of belonging to the "major leagues" of music.

I shall, from time to time, take the liberty of writing a similar report to you and want you to know how much we all appreciate the loyalty and the support of you, our audience.

---

## FIRST PERFORMANCES (WORLD PREMIÈRES)

1962 • 1967

BARBER	Piano Concerto (played in Philharmonic Hall during the opening week of Lincoln Center)
CARTER	Piano Concerto
HUGGLER	Music in Two Parts, Op. 64 Sculptures, Op. 39



IBERT	Mouvement symphonique (MUNCH)
LEES	Violin Concerto
MOEVS	Et Occidentem Illustra
PISTON	Symphony No. 8
SCHULLER	Diptych (first performance in this version)
SESSIONS	Psalm 140, for Soprano and Orchestra
SYDEMAN	In Memoriam John F. Kennedy Study for Orchestra No. 2 Study for Orchestra No. 3
TOCH	Fifth Symphony

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## WORKS PERFORMED FOR THE FIRST TIME BY THE BOSTON SYMPHONY ORCHESTRA IN BOSTON

1962 • 1967

BARBER	Music for a Scene from Shelley, Op. 7 (TORKANOWSKY) Symphony No. 1
BARTÓK	†Concerto for Piano and Orchestra, No. 2 Concerto for Piano and Orchestra, No. 3 Concerto for Two Pianos and Percussion
BERGER	Polyphony
BERNSTEIN	*Symphony No. 3 ("Kaddish") (MUNCH)
BLACHER	Variations on a Theme by Paganini (BURGIN)
BRITTEN	*Symphony for Cello and Orchestra, Op. 68 †War Requiem
BUSONI	†Rondo Arlecchinesco (COPLAND)
CARTER	Variations for Orchestra (BURGIN)
COLGRASS	†As Quiet As
CONSTANT	†24 Preludes for Orchestra (MARTINON)
COPLAND	Music for a Great City (COPLAND) †Preamble for a Solemn Occasion (BURGIN)
DALLAPICCOLA	Two Pieces for Orchestra
DELLO JOIO	†Fantasy and Variations for Piano and Orchestra
ETLER	†Concerto for Wind Quintet and Orchestra
FINE	Notturmo for Strings and Harp (BURGIN) Serious Song
HINDEMITH	Concerto for Woodwinds, Harp and Orchestra "Der Schwanendreher"
HOVHANESS	Prelude and Quadruple Fugue for Orchestra (STOKOWSKI)

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\* First performance in America

† First performance in Boston

IVES	Symphony No. 2 (BURGIN)
	†Symphony No. 4 (SCHULLER)
JANÁČEK	*Suite from "The Cunning Little Vixen"
KIRCHNER	†Piano Concerto No. 1
KODÁLY	Variations on a Hungarian Folk Song, "The Peacock"
LEWIS	†Designs for Orchestra
LUTOSLAWSKI	†Jeux Vénitiens (DE CARVALHO)
MAHLER	†Symphony No. 6, in A minor
MARTINON	Overture for a Greek Tragedy (MARTINON)
MARTINU	Double Concerto for Two String Orchestras, Piano and Timpani (KUBELIK)
MENOTTI	Apocalypse (SCHIPPERS)
	†The Death of the Bishop of Brindisi
MILHAUD	†Viola Concerto
NIELSEN	Flute Concerto
	†Symphony No. 6
PISTON	Symphony No. 7
PROKOFIEV	†"Alexander Nevsky"
	†Overture to "War and Peace"
	†Symphony No. 3, Op. 44
	†Symphony-Concerto for Cello and Orchestra
REGER	Concerto in F minor for Piano and Orchestra
ROCHBERG	Night Music
ROREM	Eagles (STOKOWSKI)
RUGGLES	†Portals (COPLAND)
SCHOENBERG	†Introduction and Song of the Wood-Dove from "Gurre-Lieder"
	Second String Quartet, Op. 10, with Soprano Voice (Orchestral version by the composer)
	†Violin Concerto
SCHULLER	Diptych (first performance in this version)
	†Seven Studies on Themes of Paul Klee
SCHUMAN	†"A Song of Orpheus," Fantasy for Cello and Orchestra
SCHUMANN	"Faust's Death," from "Scenes from Goethe's Faust"
	Scenes from Goethe's "Faust" (complete)
SHOSTAKOVITCH	†Concerto for Violin and Orchestra, Op. 99
	Symphony No. 10
STRAUSS	Concerto for Oboe and Small Orchestra
	"Daphne," Op. 82, Final Scene
	†"Die Tageszeiten"
STRAVINSKY	†"Pulcinella," Ballet with Song, in One Act (complete)
WEBERN	Passacaglia

\* First performance in America

† First performance in Boston



# WORKS PERFORMED FOR THE FIRST TIME AT TANGLEWOOD

BACH	St. John Passion
BRITTEN	War Requiem (first performance in America)
HAYDN	Cantata "Applausus"
MENDELSSOHN	Overture and Incidental Music to "A Midsummer Night's Dream" (complete)
MOZART	Adagio for Violin and Orchestra, in E major, K. 261 Cantata ("Eine kleine Freimaurer-Kantate") for Male Chorus, with Tenor and Bass, K. 623 Piano Concerto No. 8, in A major, K. 414 Piano Concerto in B-flat, K. 595 Piano Concerto No. 9 in C major, K. 415 Piano Concerto No. 5 in D major, K. 175 (conducted by SIR ADRIAN BOULT) Piano Concerto No. 16 in D major, K. 451 Piano Concerto in E-flat major, K. 271 Piano Concerto No. 11 in F major, K. 413 Piano Concerto in F major, K. 459 Concerto-Rondo for Piano and Orchestra in A major, K. 386 Concerto-Rondo for Piano and Orchestra in D major, K. 382 Violin Concerto No. 1 in B-flat major, K. 207 Six German Dances, K. 509 Divertimento in D major, K. 131 Divertimento in D major, K. 205 Divertimento in F, for Strings and Two Horns, K. 247 (played with K. 248) March in D major, K. 237 March in F, for Strings and Two Horns, K. 248 (played with K. 247) Three Marches, K. 408 Motet for Soprano, "Exsultate, Jubilate," K. 165 Nocturne for Four Orchestras, K. 286 The Magic Flute Overture to "The Impresario," K. 486 Rondo (Aria with Solo Violin) "L'amerò, sarò costante" from "Il Ré pastore," K. 208 Scena ("Ch'io mi scordi di te") with Rondo ("Non temer, amato bene") with Soprano and Piano Obbligato, K. 505 Serenade in D major, K. 203 Symphony in A major, K. 134 Symphony in F major, K. 130 Symphony in G minor, K. 183
PROKOFIEV	"Alexander Nevsky"
STRAUSS	Incidental music to "Der Bürger als Edelmann," based on Molière's Comedy-Ballet, "Le Bourgeois Gentilhomme" (complete)
VERDI	Requiem Mass
WAGNER	"Lohengrin"

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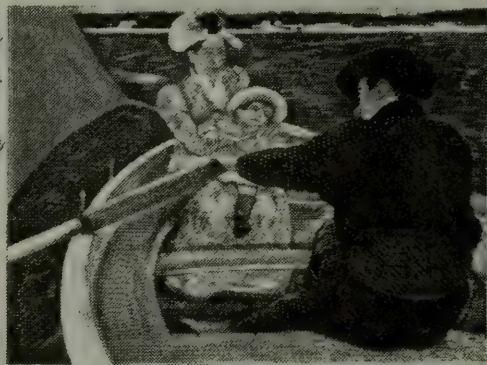


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**The Boating Party**, Mary Cassatt. Original in the collection of the National Gallery, Washington, D. C. Reproduction from the U. S. Post Office, Prudential Center Station. Five cents.

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# SYMPHONY IN D MINOR, No. 9 (UNFINISHED)

By ANTON BRUCKNER

Born in Ansfelden in Upper Austria, September 4, 1825;  
died in Vienna, October 11, 1896

*This note was written especially for this program by George H. L. Smith.*

The fourth movement of this Symphony was left uncompleted when Bruckner died in 1896. The existing three movements, however, were fully accomplished, and belong to the years between 1887 and 1894, while the composer lived in a wing of the Belvedere Palace in Vienna. The first performance took place at Vienna on February 11, 1903, under the direction of Ferdinand Löwe, who edited the score for publication the same year. Performances followed at Berlin under Artur Nikisch on October 26, 1903, and in other German cities. The first American performance was at Chicago under Theodore Thomas on February 20, 1904. The first performance in Boston was given by the Boston Symphony Orchestra under Wilhelm Gericke on April 2, 1904. Dr. Karl Muck conducted it at the concert of November 1, 1907, took it to New York for its first performance in that city on November 7, 1907, and repeated it in Boston on January 16, 1914. The Symphony was next performed on January 24, 1947, when Bruno Walter as guest used the restored "original" version. Erich Leinsdorf used this version when he conducted the Symphony on January 4, 1963, and is using it for the present performance.

The score calls for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 8 horns, 3 trumpets, 3 trombones, 2 tenor and 2 bass Wagner tubas, contrabass tuba, timpani, and strings.

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*Critic Michael Steinberg, maybe?*





**M**ISUNDERSTANDING is the word for Bruckner. Misunderstanding, pardonable or intentional, surrounded him during his lifetime and has followed his music during the seventy years since his death. One wonders why. The facts of his life are few and plain. The music exists in clear printed scores, even if these offer some problems of their own. Performances and recordings have come slowly but surely. Audiences respond with enthusiasm and the records are widely distributed. Perhaps the "problem of Bruckner," as it has been called, has simply become a habit, and no longer truly exists.

The Ninth Symphony may serve as a case in point. No work of Bruckner has caused more speculation or been more hotly debated, even if it has made its way more easily than some others. There has been a special aura about it from the beginning, probably because, like Schubert's B minor Symphony, it was left unfinished and introduced posthumously. There are other parallels. Schubert's first movement

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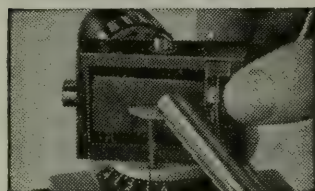
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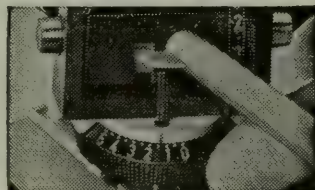
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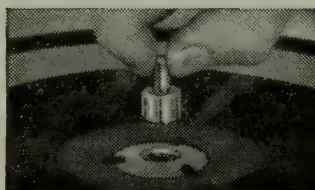
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is in a dark minor key, and his concluding movement is long and slow in a radiant E major. Also Bruckner. Like Beethoven and Mahler, Bruckner ended his career with a Ninth Symphony in D minor. Beethoven and Mahler lived to complete their Ninths and to lay plans for Tenth Symphonies. Not so Bruckner. He worked at his Ninth during years of ill health and was unable to complete the projected fourth movement.

The Symphony was sketched in the summer of 1887 shortly after the completion of the Eighth. The composer laid these sketches aside while he revised his First and Eighth Symphonies and did not set to work in earnest until 1891. He completed the first movement in October 1892, but was not ready with the scherzo until February 1894, or the *Adagio* until the following October. The sketches for the finale go as far as the beginning of the coda with no hint of what

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Cyrus Durgin, "Boston Globe," 4/18/53

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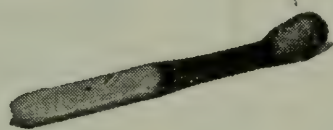
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might have been the final summation — that culminating point of Bruckner's symphonic form in which he had so often excelled. Ferdinand Löwe has told us in his preface to the first published score that the Symphony was composed "in spite of severe physical distress, which many times forced the composer to cease working and impressed upon him in increasing degree that he would not be able to finish this his last work."

The years of the Ninth Symphony were of necessity years of giving up. In 1891 the University of Vienna conferred upon him the honorary degree of Doctor of Philosophy, but in this same year he resigned his post at the Conservatory. The next year he relinquished his position as organist at the Court Chapel, and in 1894 he stopped his lectures at the University. He lived in these last years in a wing of the Belvedere Palace, his rooms granted him by the Emperor, and received a pension from the Austrian government.

Shortly after his seventieth birthday, in September 1894, the com-

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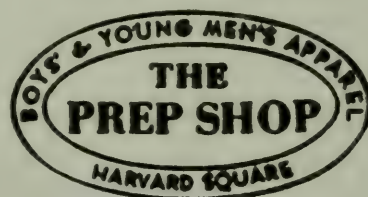
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poser spoke to a friend from his bed: "I have done my duty on earth. I have accomplished what I could, and my only wish is to be allowed to complete my Ninth Symphony. The *Adagio* is nearly finished. There remains only the finale. I trust Death will not deprive me of my pen." In another month the *Adagio* was ready, but though he lived for two years more, he was unable to go beyond the sketches for the finale. It was an intense struggle, and he often prayed that he might be granted the time to finish his score. For much of the last decade of his life it had absorbed his energies, yet he was not able to bring it to conclusion.

As in the case of Schubert's Unfinished Symphony, the problem of performance has not been great. The composer himself sanctioned the use of his *Te Deum* for chorus and orchestra (composed in 1881) as a last movement for his Symphony. The addition of the choral work to the three completed movements has never proved more than a makeshift and has been largely discontinued. With repeated performances, the Symphony in its three completed movements has clearly established its right to a place in the repertory without addi-

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tion or apology. As Lawrence Gilman wisely remarked, the Symphony, like Schubert's, "seems complete in its incompleteness. It is difficult to think of it with a finale succeeding the *Adagio*. The conclusive slow movement and its final measures of seraphic quietude — the elegiacal chant of the tubas about which the violins entwine a fading sunset of loveliness — would scarcely brook a following movement. This seems now the fitting and proper close for the Symphony — indeed, the only close for it. The thought of an added finale, conventionally triumphant, pealing, heaven-storming, is insupportable. Would not even the *Te Deum*, despite Bruckner's own recommendation, seem an anti-climax?"

No dedication appears on the score, but friends of the composer reported that he intended to dedicate the Ninth Symphony "To God,"



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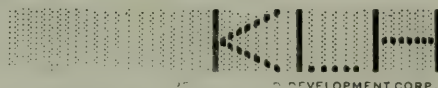
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indicating a simple faith beyond the reach of others. A touching memory comes from Max Graf who has described one of Bruckner's lecture classes during which "the Angelus sounded from a nearby church. Hearing the little bell, Bruckner interrupted his talk, knelt down and began to pray, while his peasant-like face with its innumerable wrinkles became transfigured into that of a saint."

The mystery that surrounded the score after Bruckner's death and the reasons why its performance was delayed for more than six years have been suggested by his biographer, Max Auer: "When Bruckner died, music lovers knew that his last legacy to the world, a Ninth Symphony, was still incomplete. Even in the narrow circle of his most intimate friends, the opinion prevailed that this work, in the shape the composer had left it, was fated to perpetual silence; that even the portions that he had finished were, most likely, unplayable. They were convinced that his many years of illness had brought about not only a complete physical collapse, but also a corresponding decline in his mental and spiritual powers. All the greater, therefore, was their

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astonishment when it was finally announced that a world première of this posthumous 'unfinished' symphony was to take place under the direction of that prince of Bruckner disciples, Ferdinand Löwe."

The performance caused much excitement and the Symphony was so warmly received that publication of the posthumous score in the edition of Ferdinand Löwe followed at once, with subsequent hearings in Europe and America. Löwe's edition was used for all performances until 1932 when the so-called "original" edition was produced directly from Bruckner's rediscovered manuscript, without the changes made by Löwe. The new edition has been greeted with almost fanatical enthusiasm by many Bruckner students. It is indeed a great advantage to have the original text, and to be able to hear the music as Bruckner heard it in his mind's ear. It may be said, however, that a judicious comparison of Löwe's edition with the original shows few important changes, most of which would be hardly recognizable to listeners without scores in hand. Löwe's changes were made by a disciple bent on showing his master in the best possible light. They were mainly in matters of instrumental doublings and mixing of colours where Bruckner called for sharp contrasts and less subtle blendings. Löwe's

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The spectre of Beethoven hovers over the opening of the first movement, marked "Solemn, mysterious," where the spacious tremolo evokes the particular atmosphere of an earlier Ninth Symphony. But the music is wholly Bruckner's. Eight horns announce the introductory theme which sets in motion a long crescendo to the thundering proclamation of the main subject. Transitional material introduces the first of a group of subsidiary themes in A major, but the design is plainly less lyric than architectural as developments move with slowly gathering energy and momentum to vast pronouncements. The form is complex in detail but simple in structure; there are but two main parts. After a full exposition, development and recapitulation are merged into a single section of large proportion and majestic culmination. The coda builds motives of the main theme into a climax of startling sonority.

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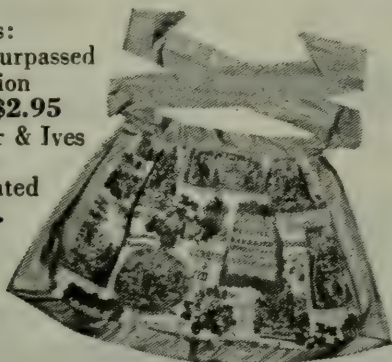
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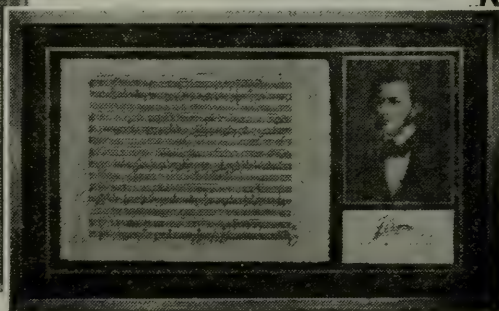
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For his scherzo, Bruckner retains the key of D minor and asks for "lively motion" in 3/4 rhythm. Oboe and clarinets sustain a seventh chord, strummed by second violins, as the first violins pluck out the theme in descending and ascending arpeggios, violas and cellos answering with its inversion, also *pizzicato*. There is full development. A pause precedes the fleet trio, the key changing to F-sharp major and the signature to 3/8, thus doubling the speed. Violins again announce the theme, now with the bow, *spiccato*, over a light accompaniment. The development this time leads to a soft ending, seemingly vanishing before our ears. Again there is a pause; then a full return of the scherzo proper.

The *Adagio* is the most intense of the three movements; it is also the longest; and it somehow manages to distill a sense of climax and solemn portent from its very outset. Bruckner writes *Langsam, feierlich* on his score, meaning "slow and solemn," and yet something more. "*Feierlich*" was a favorite word, used also for the first movement, indicating not only weight and breadth, but ceremonial character on a loftier plane from that of the every-day world. It has been suggested that Bruckner was addressing himself here not to the heart or the mind alone but to the human soul, in a kind of summons to prepare for that heavenly kingdom promised to the faithful. So Bruckner becomes a moralist, a mystic, a prophet in music.

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His theme, E major, 4/4, deeply earnest in character, is announced by the violins supported by low strings and Wagner tubas to which full brass, then the higher woodwind are added. This theme rises to a climax, then subsides. The key changes to A-flat and the violins present a quiet flowing second theme. Development and variations of these two themes proceed in alternation until a great climax is built from the opening phrase of the principal theme. There is a pause. Now ensues that wonderful coda in which Bruckner seems to be taking leave not merely of the Symphony that had occupied him so long, but of his magical world of sound. Soft tremolos persist. There are fragments from the main theme. A crescendo rises only to a greater hush. Tubas and horns chant softly. There is a ghostly echo of a phrase from the *Adagio* of Bruckner's Eighth Symphony. The E major chord hangs in the air as if the composer could not bear to let it go, his horns, tubas and trombones sustaining it into the final silence.

Steeped in this "solemn hour" of Bruckner's Ninth Symphony, one asks why the misunderstanding about this sincere, devout, humble composer who knew what he was seeking and worked so earnestly to achieve it. Is it not time to forget the controversies and revel in the music itself, to grow in spirit with this special vision? Is it possible that the simple, single-minded Bruckner has a lesson for us all?

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II October 25
- HONEGGER.....Symphony No. 2, for String Orchestra  
V December 6
- IVES.....Symphony No. 4  
NEW ENGLAND CONSERVATORY CHORUS  
JOHN OLIVER, Acting Conductor IV November 29
- MAHLER.....Symphony No. 3, in D minor, with  
Women's Chorus and Contralto Solo  
Soloist: SHIRLEY VERRETT  
NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, Conductor  
BOSTON BOYCHOIR, JOHN OLIVER, Director I September 27
- MARTINU... Double Concerto for Two String Orchestras, Piano and Timpani  
VII January 17

- MOZART.....Overture to "Die Entführung aus dem Serail"  
X March 28  
Serenade in D major ("Haffner"), K. 250  
VI December 27  
Piano Concerto in B-flat major, K. 456  
*Soloist: EVELYNE CROCHET* X March 28
- PROKOFIEV.....Scenes from "Romeo and Juliet," Op. 64  
IX February 21
- RAVEL....."La Valse," Choreographic Poem  
V December 6
- SCHUBERT.....Symphony No. 2, in B-flat major  
V December 6  
Symphony in B minor, "Unfinished"  
IV November 29
- SHOSTAKOVITCH.....Symphony No. 5, Op. 47  
II October 25
- SYDEMAN.....In Memoriam John F. Kennedy  
*Narrator: E. G. MARSHALL* III November 8
- RICHARD BURGIN conducted the concert on October 25; GUNTHER SCHULLER on November 29; CHARLES MUNCH on December 6; RAFAEL KUBELIK on January 17.



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Gottfried Wilfinger  
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Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

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Eugen Lehner  
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Jean Cauhapé  
Konosuke Ono\*  
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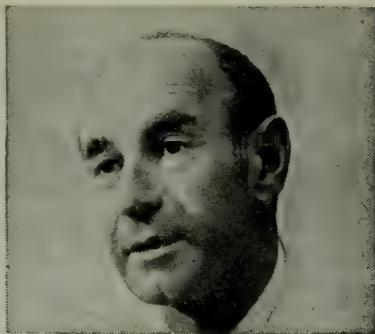
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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF Music Director

Eastman Theatre, Rochester, Monday evening  
April 3 at 8.20

ERICH LEINS DORF conductor

MOZART Overture to 'Die Entführung aus  
dem Serail'

BRAHMS \*Symphony no. 1 in C minor, op. 68

Un poco sostenuto; allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; allegro non troppo, ma  
con brio

INTERMISSION

STRAUSS Till Eulenspiegel's Merry Pranks  
After the Old-fashioned, Roguish  
Manner-- in Rondo Form, op. 28

STRAVINSKY \*Suite from the Ballet, 'L'Oiseau  
de feu'

Introduction: Jardin enchante de  
Katschei et danse de l'oiseau de feu

Supplications de l'oiseau de feu  
Jeu de princesses avec les pommes  
d'or

Ronde des princesses

Danse infernale de tous les sujets  
de Katschei

Berceuse

Finale

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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF Music Director

Peristyle, Toledo, Tuesday evening April 4  
at 8.30

ERICH LEINS DORF conductor

BEETHOVEN Symphony no. 2 in D major, op. 36

Adagio molto; allegro con brio

Larghetto

Scherzo: allegro

Allegro molto

STRAUSS Till Eulenspiegel's Merry  
Pranks, After the Old-fashioned  
Roguish Manner--in Rondo Form,  
op. 28

INTERMISSION

COLGRASS As Quiet As  
A Leaf Turning Colors  
An Uninhabited Creek  
An Ant Walking  
Children Sleeping  
Time Passing  
A Soft Rainfall  
The First Star Coming Out

STRAVINSKY \*Suite from the Ballet, 'L'Oiseau  
de feu'

Introduction: Jardin enchanté de Katschei  
et danse de l'oiseau de feu-Supplika-  
tions de l'oiseau de feu-Jeu de  
princesses avec les pommes d'or-Ronde  
des princesses-Danse infernale de tous  
les sujets de Katschei-Berceuse-Finale

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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF Music Director

Indiana University Auditorium, Bloomington,  
Wednesday evening April 5 at 8.00

ERICH LEINS DORF conductor

HAYDN Symphony no. 13 in D major

Allegro molto

Adagio cantabile

Minuet

Finale: allegro molto

SCHULLER Diptych for brass quintet and  
orchestra

STRAUSS Till Eulenspiegel's Merry Pranks,  
After the Old-fashioned,  
Roguish Manner--in Rondo Form,  
op. 28

INTERMISSION

BRAHMS \*Symphony no. 1 in C minor, op. 68

Un poco sostenuto; allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; allegro non troppo, ma  
con brio

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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF Music Director

Orchestra Hall, Chicago, <sup>Friday morning</sup> ~~Thursday~~ evening

April 3 at 8.15 2:00

ERICH LEINS DORF conductor

BEETHOVEN Symphony no. 2 in D major, op. 36

Adagio molto; allegro con brio

Larghetto

Scherzo: allegro

Allegro molto

STRAUSS Till Eulenspiegel's Merry Pranks,  
After the Old-fashioned, Roguish  
Manner--in Rondo Form, op. 28

INTERMISSION

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As Quiet As

A Leaf Turning Colors

An Uninhabited Creek

An Ant Walking

Children Sleeping

Time Passing

A Soft Rainfall

The First Star Coming Out

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de tous les sujets de Katschei--

Berceuse--Finale

BALDWIN PIANO

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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF Music Director

Orchestra Hall, Chicago, *Thursday evening* ~~Friday afternoon~~

April 7 at 2.00 8.20

ERICH LEINS DORF conductor

HAYDN Symphony no. 13 in D major

Allegro molto

Adagio cantabile

Minuet

Finale: allegro molto

WEBER Six Pieces for Orchestra, op. 6

Langsam (Slowly)

Bewegt (With motion)

Mässig (Moderately)

Sehr mässig (Very moderately)

Sehr langsam (Very slowly)

Langsam (Slowly)

INTERMISSION

BRUCKNER Symphony no. 9 in D minor

Feierlich, misterioso

Scherzo (bewegt, lebhaft); trio  
(schnell)

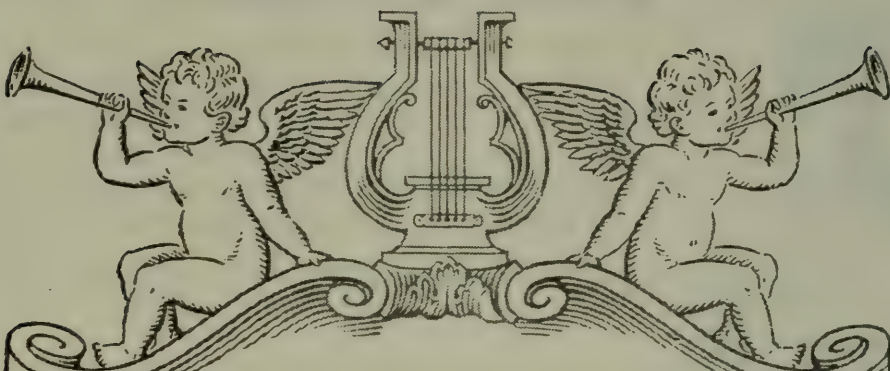
Adagio (langsam, feierlich)

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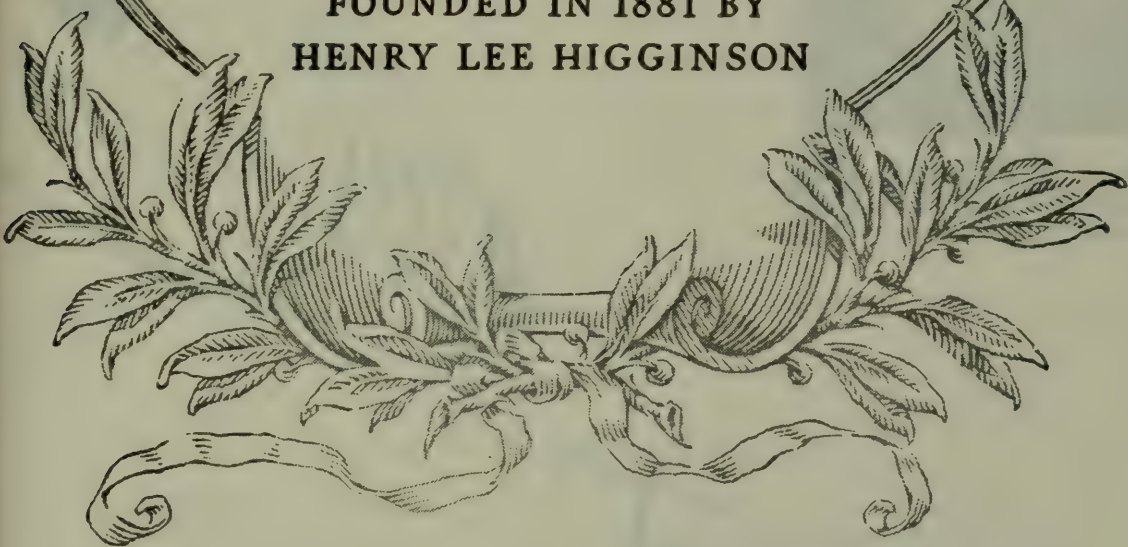






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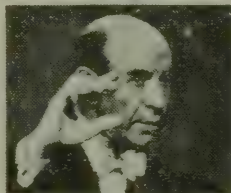


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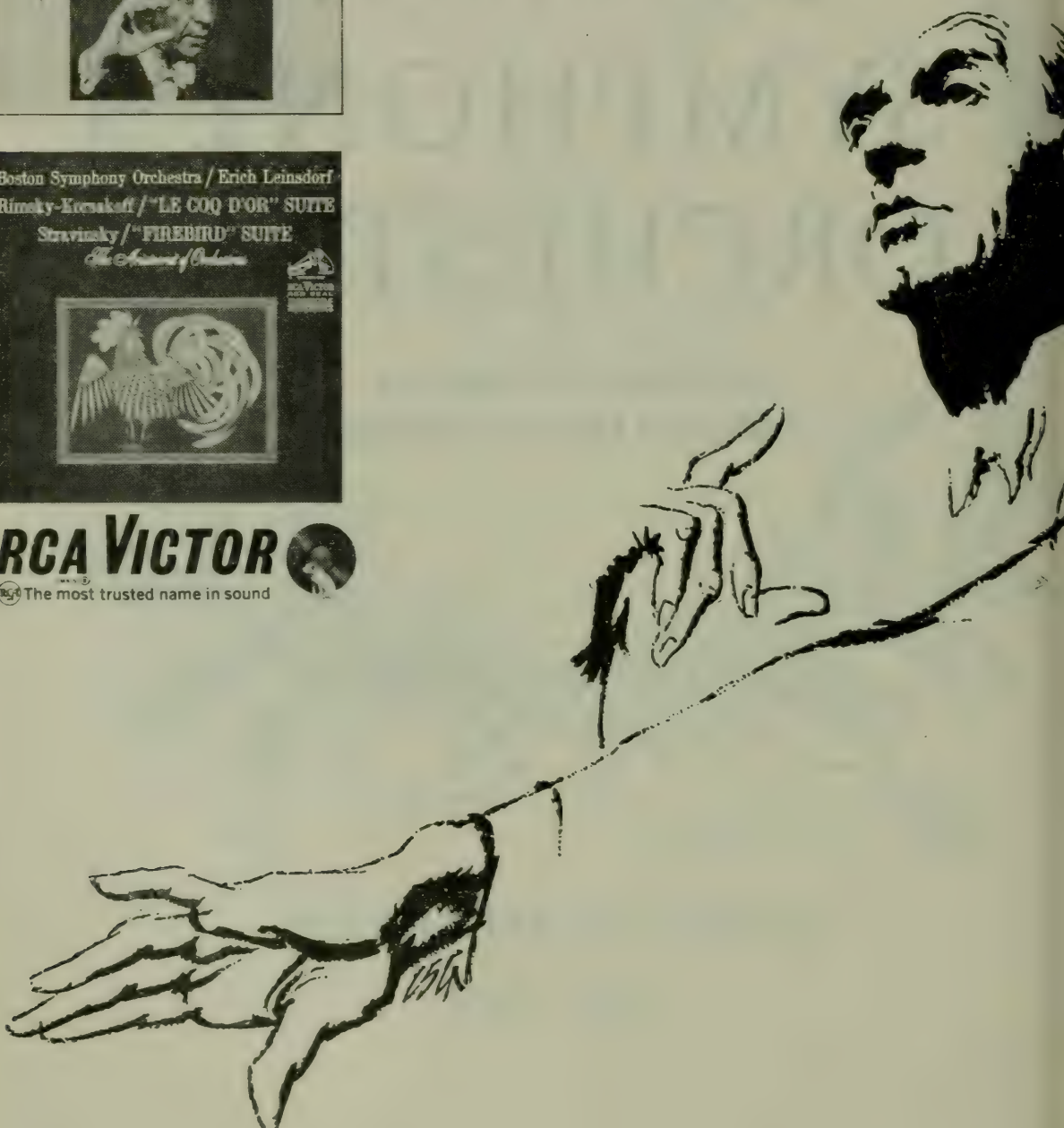
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Hill Auditorium [*University of Michigan*], Ann Arbor

*Program*

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SATURDAY EVENING, APRIL 8, at 8:30 o'clock

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MOZART . . . . . Overture to "Die Entführung aus dem Serail"

BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

INTERMISSION

SCHULLER . . . . . Diptych for Brass Quintet and Orchestra

ARMANDO GHITALLA, <i>Trumpet</i>	JAMES STAGLIANO, <i>Horn</i>
ROGER VOISIN, <i>Trumpet</i>	WILLIAM GIBSON, <i>Trombone</i>
CHESTER SCHMITZ, <i>Tuba</i>	

STRAVINSKY . . . . . \*Suite from the Ballet, "L'Oiseau de feu"

- Introduction: Jardin enchanté de Katschei et danse de l'oiseau de feu
  - Supplications de l'oiseau de feu
  - Jeu de princesses avec les pommes d'or
  - Ronde des princesses
  - Danse infernale de tous les sujets de Katschei
  - Berceuse
  - Finale
-



# OVERTURE TO "DIE ENTFÜHRUNG AUS DEM SERAIL"

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

"*Die Entführung aus dem Serail*," translated as "The Abduction from the Seraglio" (or "Harem"), *Singspiel* in three acts, was composed to a text by Gottlob Stephanie, an adaptation from C. F. Bretzner's "*Belmonte und Constanze*," which, with music by Johann André, had been performed in 1781.

Mozart's "*Die Entführung*" was first performed at Vienna, July 12, 1782. There were innumerable performances in Austria, and in other parts of Europe after Mozart's death. The opera reached this country in 1860, when it was performed in New York by the Brooklyn Operatic School. The first production by the Metropolitan Opera Company took place in the season 1946-1947.

The orchestration of the Overture calls for a piccolo (interchangeable with flute in the *Andante* middle section), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, triangle and strings.

"*Die Entführung aus dem Serail*" was Mozart's first great popular success in opera. Several reasons can be given for this. Mozart entered the field of the *Singspiel*, which bears some formal resemblance to our operetta. The *Singspiel*, using the language of its audiences, relying upon intelligibility by spoken lines, dipping unashamed into broad comedy, resorting to colorful scenery and costumes, was in great vogue in Vienna at the time. Entertainment *alla Turca* was then in similar favor, and Mozart, choosing an Oriental subject, made free use of such outlandish instruments as the bass drum, cymbals, triangle, and piccolo. These reasons in themselves would not have been enough to account for the immediate and spreading success of "*Die Entführung*," which was performed seventeen times in Vienna in its first season and quickly taken up by theatres in other cities. Mozart plunged into his subject with his usual enthusiasm and turned out music which on the stage and in the pit was so full of verve, sparkle and true dramatic delineation that there was no resisting it.

Mozart was called to account by Christophe Friedrich Bretzner for having stolen his text:

"A certain person by the name of Mozart in Vienna has had the audacity to misuse my drama, '*Belmonte und Constanze*,' as an opera text. I hereby protest most solemnly against this infringement of my rights and reserve the right to take further measures."

But free borrowing was common enough at that time. Mozart himself had already composed the greater part of an *opera buffa* called "*Zaide*" for a project which had been abandoned. "*Zaide*" used a very similar plot of Christians captured, confined in a Turkish *seraglio* and providentially released for a happy ending. His recompense for "*Die Entführung*" consisted of fifty ducats, which, as he remarked to his father, was brought in at the box office before its career was fairly started.

The amusing incidents of the story, the continual hazards of the plot whereby Belmonte and his servant Pedrillo plan to rescue their fiancées from the harem, the scene where Osmin, the overseer of Selim Pasha and the villain of the piece, is plied with wine against his Turkish principles by Pedrillo and rolled off in a wheelbarrow out of harm's way, these lively happenings did much to insure the popular success of *Die Entführung*.

Mozart's opera may well have suggested to Rossini, always his ardent admirer, his own *L'Italiana in Algeri* (1813) with its somewhat similar story. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II*, one of his *Contes Moraux*, published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who are nothing more than "*machines caressantes*." He causes to be captured a European girl with intelligence, independence and spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every Oriental custom of abject obedience intrigues and wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks — "*Est il possible qu'un petit nez retroussé renverse les loix d'un empire?*"

This kind of piquant rebellion of Western womanhood found its way into Mozart's Constanze, an English girl, and Rossini's Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

In the libretto which Mozart used, written by Stephanie and copied from Bretzner, the escape is foiled at the last moment and the lovers, instead of being executed according to Turkish expectation, are pardoned by their overlord as a point of personal pride and magnanimity, and sent their way: a startling but properly happy ending. In libretto language: "His heart is touched by their sorrow; he nobly forgives and all are set at liberty."

The tale has been often told how the Emperor Joseph II said to Mozart after the first performance, "Too beautiful for our ears, and far too many notes, my dear Mozart," to which Mozart is said to have replied, "Exactly as many as are necessary, Your Majesty." This is one of those anecdotes which is almost too good to be true — so good, in fact, that it has also been told of Cherubini and Napoleon. True or not, it moved Alfred Einstein to exclaim: "Mozart had clarinets again, as in Paris and Mannheim and Munich, and how he used them! Mozart had 'Turkish music': piccolo, trumpets, timpani, triangle and cymbals; and what color they lend to the Overture, to the Janissary



choruses, to Osmin's outbursts of anger, to the drinking duet! — a coloration at once exotic, gay, and menacing."

This little *Singspiel* has been praised far and wide, but nothing has been more apt than a remark by the composer of *Der Freischütz*. This expert in the musical theatre once wrote: "I think I may venture to lay down that in the *Entführung* Mozart's artist experience came to maturity, and that his *experience of the world* alone was to lead him to further efforts. The world might look for several operas from him like *Figaro* and *Don Giovanni*, but with the best will possible he could write only one *Entführung*. I seem to perceive in it what the happy years of youth are to every man; their bloom never returns, and the extirpation of their defects carries with it some charms which can never be recaptured."

J. N. B.

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## SYMPHONY No. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

**B**EETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove\* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

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\* Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping



through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the Symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The problem of the proper tempo for this Allegretto has troubled conductors over the years. Their concern was heightened by the fact that Beethoven in his last years seemed to disapprove of the lively tempo often used. Nevertheless, in most modern performances and including that by Mr. Leinsdorf, the movement is considered definitely as an Allegretto, with no hint of a funereal character.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.\*

\* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this Symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the Symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

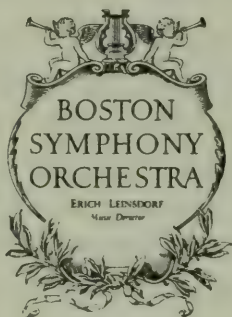
- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "*Wellington's Victory*."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The



nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.\* A young musician by the name of Glöggel had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggel was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

\* This incident actually pertains to the second performance, but the circumstances were almost identical.



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# DIPTYCH FOR BRASS QUINTET AND ORCHESTRA

By GUNTHER SCHULLER

Born in New York, November 22, 1925

In addition to the solo brass quintet, the following instrumentation is required: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 trombones and tuba, timpani, glockenspiel, bass drum, cymbals and suspended cymbal, 3 tom-toms, triangle, snare drum, tambourine, harp and strings.

*The composer has kindly provided the following note concerning this work.*

*Diptych for Brass Quintet and Orchestra* is the orchestral version of a similarly titled piece originally written for brass quintet and band. In its original form it was commissioned by the New York Brass Quintet under the sponsorship of the Cornell University Music Department, Chairman William A. Campbell. The world première took place in Ithaca on March 22, 1964, with Mr. Campbell conducting the Cornell University Band, and the New York Brass Quintet as soloists. A first New York performance at the New York State Theatre, with the composer conducting, took place on March 11, 1965. The score was finished in February, 1964.

As the title suggests, the work consists of two contrasting movements. The first of these, an adagio, explores large-surfaced textures in the orchestra, pitting these occasionally against the solo brass quintet. In the lively second part, an initial statement by the brass quintet is recapitulated two further times in an almost refrain-like fashion. Each quintet statement brings forth a response from the orchestra, leading each time to a different conclusion. The third time the music develops through a series of metric modulations, i.e., tempo changes, into a jazz-oriented climactic ending. This jazz section, with the orchestra, is interrupted just prior to the final coda by an exact recapitulation — an excerpt, as it were — from the tranquil first movement.

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## SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu*, a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The Suite played at this performance has been drawn by Mr. Leinsdorf primarily from the original score of the ballet rather than from the suites compiled by Stravinsky in 1919 or 1945. It will be played without pause. The instrumentation will be as follows: 3 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets in A, small clarinet in D and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, timpani, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, 2 harps and strings.



FOKINE's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

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How two Russian geniuses met and collaborated to their mutual glory in *The Fire-Bird* is interestingly told by Romola Nijinsky, in her life of her husband,\* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called '*Feu d'artifice*.' Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every

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\* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and willful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."



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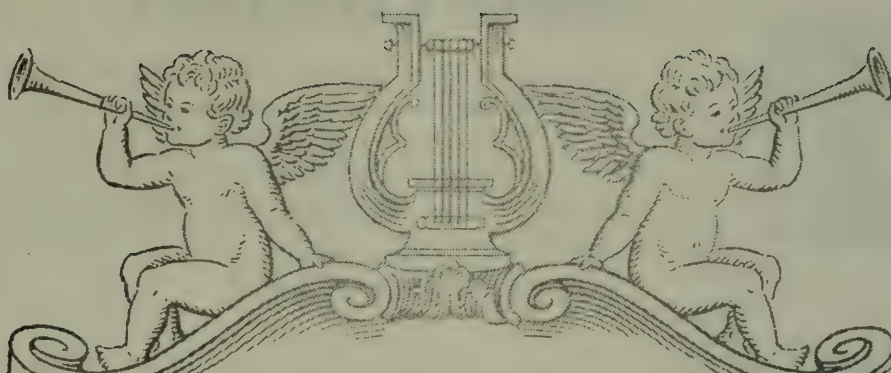


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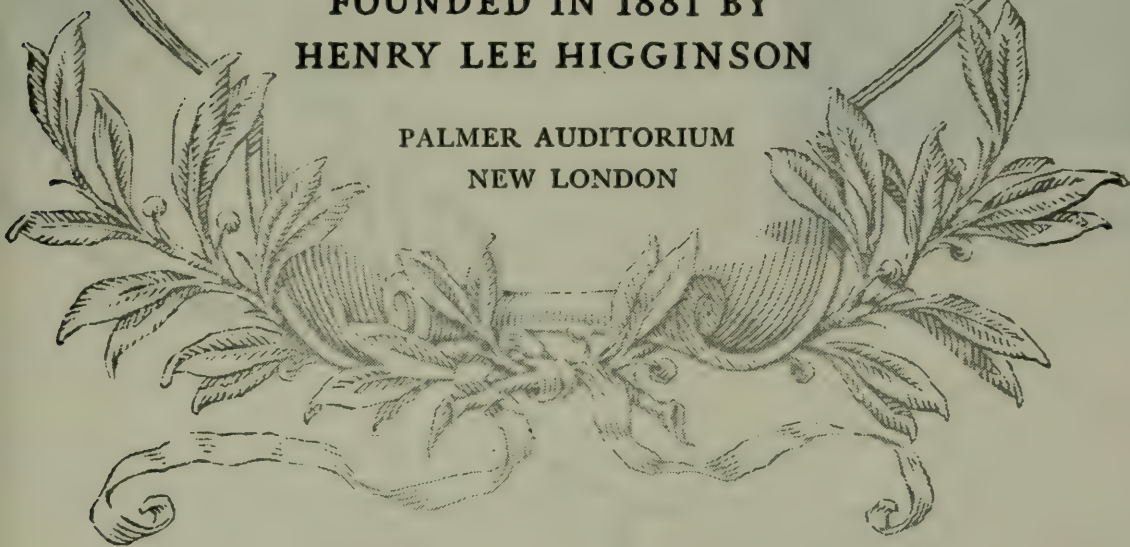
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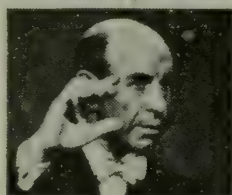


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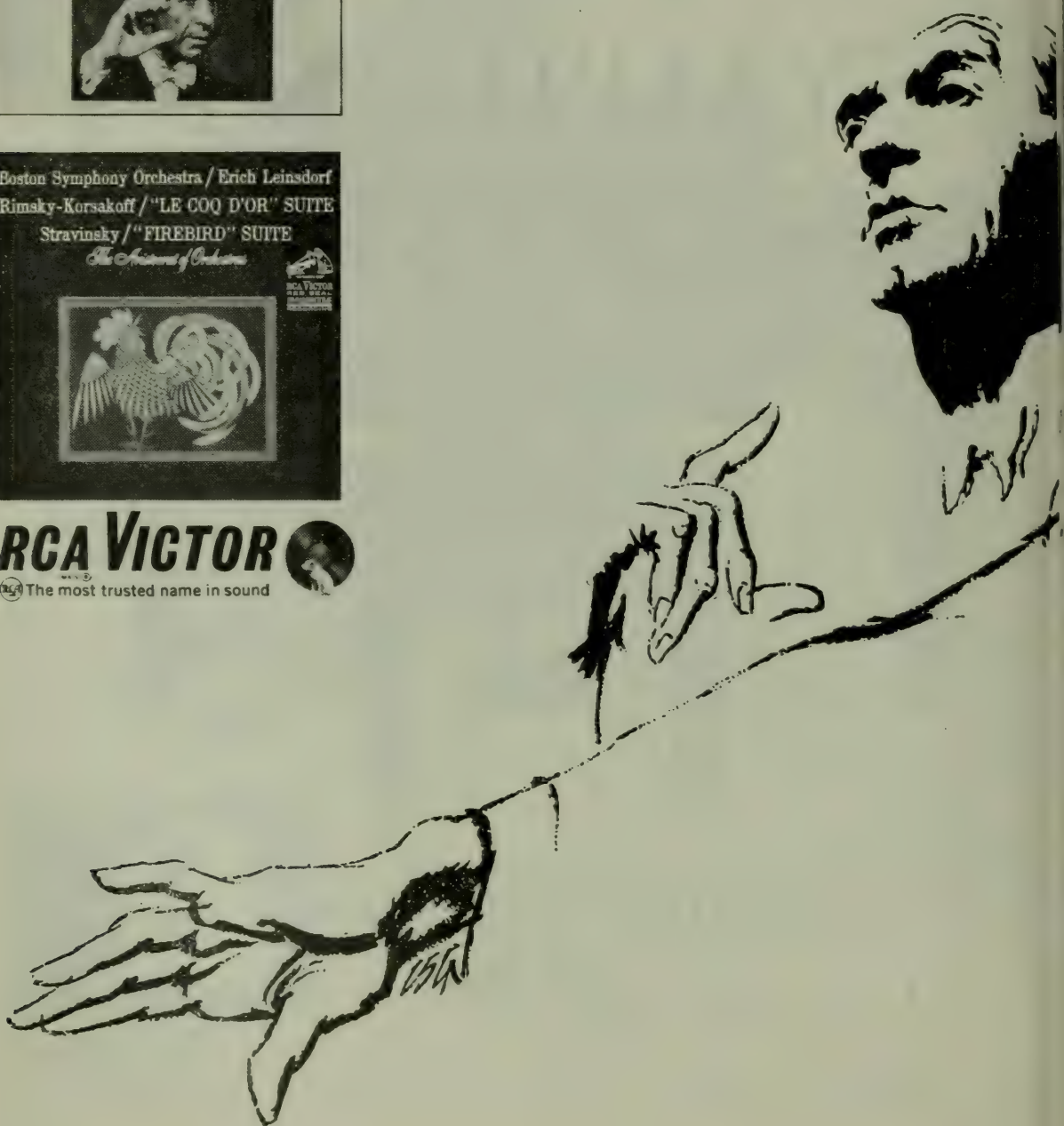
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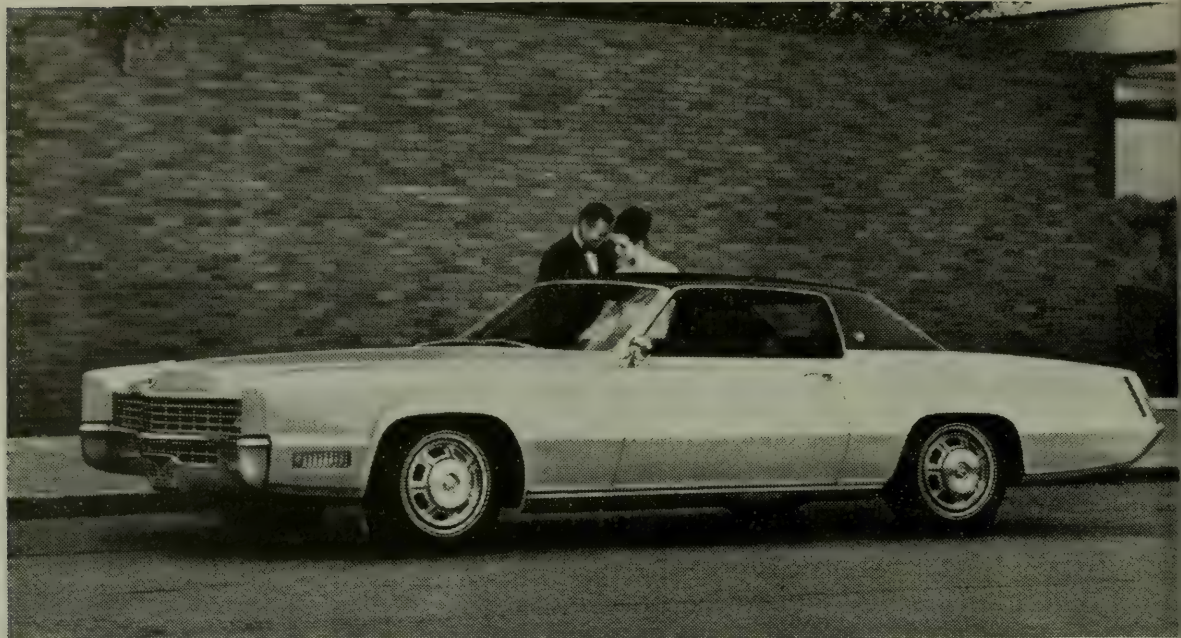
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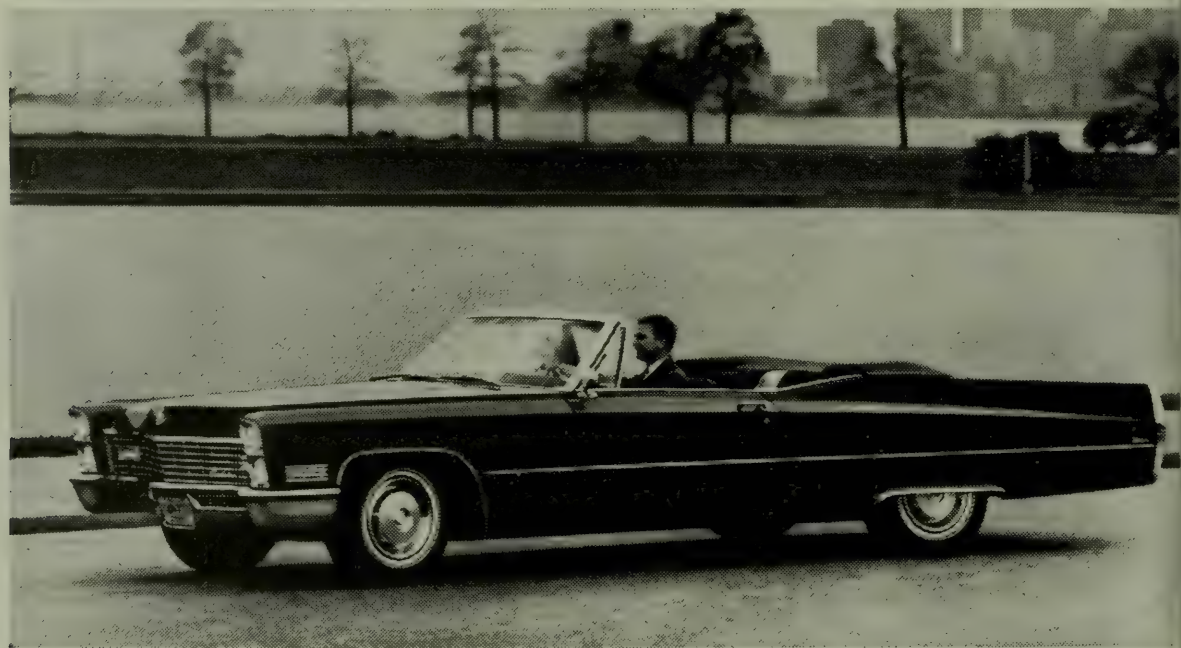
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HAYDN.....Symphony in D major, No. 13  
    I. Allegro molto  
    II. Adagio cantabile  
    III. Minuet  
    IV. Finale: Allegro molto

COLGRASS.....As Quiet As  
    A Leaf Turning Colors  
    An Uninhabited Creek  
    An Ant Walking  
    Children Sleeping  
    Time Passing  
    A Soft Rainfall  
    The First Star Coming Out

INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92  
    I. Poco sostenuto; Vivace  
    II. Allegretto  
    III. Presto; Assai meno presto; Tempo primo  
    IV. Allegro con brio

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## SYMPHONY IN D MAJOR, No. 13

By FRANZ JOSEPH HAYDN

Born in Rohrau, March 31, 1732; died in Vienna, May 31, 1809

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The Symphony is scored for flute, 2 oboes, bassoon, 4 horns, timpani, strings and continuo.

WHEN Haydn wrote his Symphony No. 13, he was thirty-one years old and had been at Esterházy for two years. This appointment apparently brought great pleasure to the young Haydn because he had orchestral forces competent to his needs which he could exploit to the fullest extent. There is in this early Symphony a zest and exuberance which seem to indicate that Haydn was happy in his appointment. Of course to a certain extent the work is music of synthesis, and we are aware of its indebtedness to the Italianate *sinfonia*.

The first three movements — fast, slow, and fast — definitely reflect the sort of opera overture then commonly used in Italy. To these three movements Haydn adds as a fourth movement a finale which is based on the same four-note theme which is immortalized in Mozart's "Jupiter" Symphony.

The Symphony is unusual for its extensive use of wind instruments. Four horns are used instead of the usual two, and the pair of oboes and the flute and timpani on the bottom form a solid wind sound unlike earlier Baroque compositions.

After an exciting first movement, which seems to sparkle with energy and excitement, the second movement is a long cello solo supported by the gentle chords of the string body, with the winds silent. The gay minuet is interrupted by a trio which features an extended flute solo. As we have said, the finale adopts a four-note theme which is developed in contrapuntal fashion. Undoubtedly this theme was in common use as a workable contrapuntal device, but it is fascinating to see how two masters, Haydn and Mozart, developed the material into music of permanent value.

D. T. G.

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## AS QUIET AS

By MICHAEL COLGRASS

Born in Chicago, Illinois, in 1932

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The following instrumentation is required: 3 flutes, alto flute and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, piano, celeste and harpsichord, sleighbells, wood blocks, glockenspiel, tam-tam, vibraphone, tenor drum, suspended cymbal, tubular chime, Indian drum, glass wind chimes, triangles, sizzle cymbal, crotale, bass drum and strings.

*As Quiet As* was commissioned by the Fromm Music Foundation for performance at the Berkshire Festival, and was first performed at Tanglewood by the Berkshire Music Center Orchestra, conducted by Gunther Schuller, on August 18, 1966.

*Mr. Colgrass has kindly supplied the following information about his composition.*

*As Quiet As* was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning "Let's be as quiet as. . . ." From the twenty-one answers compiled by Constance Fauci and printed in the *New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be perceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the *essence* of a leaf as it changes color, of a creek abandoned even by birds, and of an ant — or many ants — skittering about. "Children Sleeping" and "Time Passing" are like a dream sequence. Following light breathing and heartbeats, a sonatina written by Beethoven as a child appears through a montage of "sleeping sound," and then reappears fragmentarily in musical styles from 1800 to the present — Haydn, Sibelius, Ravel, Stravinsky, Count Basie — as if one were taking a fleeting glance at music history moving through time. The Jazz is interrupted by a distant "sound" which ends the dream, and the last setting (Webern) is in post-war style. "A Soft Rainfall" and "The First Star Coming Out" are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal. *As Quiet As* is dedicated to children, with love and with hope.

. . .

Following graduation from the University of Illinois in 1954, Michael Colgrass went to New York City where he performs as a free-lance musician with most of New York's major musical organizations. Recent works include *Rhapsodic Fantasy* for fifteen drums (one player) and orchestra, which the composer premièred as soloist with the Danish Radio Orchestra in Copenhagen in November, 1965, and a ballet score to Gerald Arpino's *Sea Shadows*. Mr. Colgrass has studied primarily with Paul Price, Eugene Weigle and Ben Weber.

*Rhapsody* for clarinet, violin and piano was commissioned in 1963 by the clarinetist Arthur Bloom, who premièred the trio in New York City that year with the Group for Contemporary Music at Columbia University.



## SYMPHONY No. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

**B**EETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove\* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extem-

\* Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

porising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the Symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The problem of the proper tempo for this Allegretto has troubled conductors over the years. Their concern was heightened by the fact that Beethoven in his last years seemed to disapprove of the lively tempo often used.



Nevertheless, in most modern performances and including that by Mr. Leinsdorf, the movement is considered definitely as an Allegretto, with no hint of a funereal character.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.\*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the Symphony, but their enthusiasm

\* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this Symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "*Wellington's Victory*."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.\* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

\* This incident actually pertains to the second performance, but the circumstances were almost identical.



# THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA      ERICH LEINSORF, *Music Director*  
*At Tanglewood*

## FIRST WEEK

### *Friday, June 30 • Leinsdorf*

PROKOFIEV      Symphony No. 5  
 BEETHOVEN      Violin Concerto  
                     (MENUHIN)

#### *Weekend Prelude at 7:00*

Piano works by Beethoven and Prokofiev  
 (FRAGER)

### *Saturday, July 1 • Leinsdorf*

BEETHOVEN      Symphony No. 4  
 PROKOFIEV      Lt. Kije Suite  
                     (CLATWORTHY)  
 BEETHOVEN      Symphony No. 7

### *Sunday, July 2 • Leinsdorf*

PROKOFIEV      Scenes from Romeo and Juliet  
 BEETHOVEN      Piano Concerto No. 4  
                     (FRAGER)

## SECOND WEEK

### *Friday, July 7 • Mester*

MOZART      Symphony No. 33, K. 319  
 MOZART      Piano Concerto, K. 466  
                     (FRANK)  
 MOZART      Adagio and Fugue, K. 546  
 MOZART      Symphony No. 35, K. 385

#### *Weekend Prelude at 7:00*

Piano works by Mozart  
 (CROCHET)

### *Saturday, July 8 • Leinsdorf*

MOZART      March, K. 408  
 MOZART      Piano Concerto in B-flat, K. 456  
                     (CROCHET)  
 MOZART      Haffner Serenade, K. 250

### *Sunday, July 9 • Leinsdorf*

MOZART      Divertimento in D major, K. 205  
 MOZART      Piano Concerto in C minor, K. 491  
                     (FRANK)  
 MOZART      Symphony No. 40, K. 550

## THIRD WEEK

### *Friday, July 14 • Janigro*

VIVALDI      Sinfonia in C major  
 VIVALDI      Cello Concerto in D major  
                     (JANIGRO)  
 VIVALDI      Flute Concerto  
                     (DWYER)  
 VIVALDI      Concerto "Alla Rustica"  
 VIVALDI      Bassoon Concerto in E minor  
                     (WALT)  
 VIVALDI      Oboe Concerto in D minor  
                     (GOMBERG)  
 VIVALDI      Piccolo Concerto  
                     (SCHAEFER)  
 VIVALDI      Concerto Grosso in A major

#### *Weekend Prelude at 7:00*

Organ works by Bach  
 (BIGGS)

### *Saturday, July 15 • Leinsdorf*

BACH      B minor Mass  
 (BOATWRIGHT, WOLFF, KOPLEFF,  
 BULLARD, KRAUSE, TANGLEWOOD  
 CHOIR, BERKSHIRE CHORUS)

### *Sunday, July 16 • Leinsdorf*

BACH      Suite No. 3  
 BACH      Wedding Cantata  
                     (BOATWRIGHT)  
 BACH      Violin Concerto in A minor  
                     (SILVERSTEIN)  
 BACH      Cantata No. 174  
 (WOLFF, BULLARD, KRAUSE,  
 TANGLEWOOD CHOIR)

## FOURTH WEEK

### *Friday, July 21 • Leinsdorf*

MENDELSSOHN      Overture, "Midsummer  
                                     Night's Dream"  
 SCHULLER      Diptych  
 BARTÓK      Concerto for Two Pianos  
                     and Percussion  
                     (EDEN and TAMIR)  
 POULENC      Concerto for Two Pianos  
                     (EDEN and TAMIR)  
 STRAUSS      Till Eulenspiegel

#### *Weekend Prelude at 7:00*

Part songs (BERKSHIRE BOYCHOIR)

### *Saturday, July 22 • Ozawa*

MENDELSSOHN      Hebrides Overture  
 TAKEMITSU      Requiem for Strings  
 LIGETI      Atmospheres  
 BERLIOZ      Symphonie Fantastique

### *Sunday, July 23 • Leinsdorf*

SCHUMANN      Symphony No. 1  
 BERG      Excerpts, "Wozzeck"  
 MENDELSSOHN      Piano Concerto in G minor  
                     (KALLIR)  
 STRAVINSKY      Firebird Suite

## FIFTH WEEK

### Friday, July 28 • Kubelik

HAYDN                      Symphony No. 102  
MARTINU                  Double Concerto  
FRANCK                    Symphony in D minor

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#### Weekend Prelude at 7:00

BRAHMS                  Liebeslieder Waltzes  
(FRANK, KALLIR and singers)

### Saturday, July 29 • Kubelik

SMETANA                      Moldau  
ELGAR                        Violin Concerto  
(ASHKENASI)  
BRAHMS                      Symphony No. 4

### Sunday, July 30 • Leinsdorf

WEBERN                      Six Pieces, Op. 6  
SCHUBERT                    Symphony No. 9  
GRIEG                        Piano Concerto  
(CLIBURN)

## SIXTH WEEK

### Friday, August 4 • Steinberg

BEETHOVEN                  Symphony No. 8  
BEETHOVEN                  Piano Concerto No. 3  
(LETTVIN)  
BEETHOVEN                  Symphony No. 5

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#### Weekend Prelude at 7:00 Lieder recital (KUHSE)

### Saturday, August 5 • Leinsdorf

BEETHOVEN "Fidelio" (original version)  
(KUHSE, SHIRLEY, KRAUSE, PRACHT,  
BERBERIAN, CASTEL, ENNS, TANGLEWOOD  
CHOIR, BERKSHIRE CHORUS)

### Sunday, August 6 • Leinsdorf

BRAHMS                      Academic Festival Overture  
BRAHMS                      Symphony No. 3  
BRAHMS                      Violin Concerto  
(SILVERSTEIN)

## SEVENTH WEEK

### Friday, August 11 • Leinsdorf

MOUSSORGSKY              Prelude, "Khovanchina"  
TCHAIKOVSKY                Symphony No. 6  
SIBELIUS                    Violin Concerto  
(PERLMAN)

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#### Weekend Prelude at 7:00

Piano works by Rachmaninoff  
and Prokofiev (BROWNING)

### Saturday, August 12 • Steinberg

GLINKA                      Kamarinskaya  
BORODIN                    Symphony No. 2  
TCHAIKOVSKY                "Manfred" Symphony

### Sunday, August 13 • Leinsdorf

PROKOFIEV                  Piano Concerto No. 1  
(BROWNING)  
COLGRASS                    As Quiet As  
RACHMANINOFF              Rhapsody on a Theme  
of Paganini  
(BROWNING)

## EIGHTH WEEK

### Friday, August 18 • Schuller

DVOŘÁK                      Overture, "Othello"  
SCHUBERT                    Symphony No. 8  
IVES                         Symphony No. 4

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#### Weekend Prelude at 7:00

WAGNER                      Siegfried Idyll  
(BOSTON SYMPHONY CHAMBER PLAYERS)  
Songs by Verdi and Ives (CURTIN)

### Saturday, August 19 • Leinsdorf

VERDI                        Requiem  
(ARROYO, TROYANOS, MOLESE, FLAGELLO,  
TANGLEWOOD CHOIR, BERKSHIRE CHORUS)

### Sunday, August 20 • Leinsdorf

WAGNER                      Die Meistersinger: Prelude  
Die Walküre: Ride; Wotan's  
Farewell (FLAGELLO)  
Die Götterdämmerung: Dawn,  
Rhine Journey, Interludes,  
Siegfried's Death, Immolation  
Scene (HORNE)





# Recordings by the BOSTON SYMPHONY ORCHESTRA

*under the direction of*  
**ERICH LEINSDORF:**



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<b>BARTÓK</b>	Concerto for Orchestra	LM-2643
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<b>VERDI</b>	CARLO BERGONZI, EZIO FLAGELLO,	
	CHORUS PRO MUSICA)	LM-2681
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	RITA GORR, WILLIAM DOOLEY, JEROME HINES,	
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ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

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William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

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Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

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Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

## FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

## PICCOLO

Lois Schaefer

## OBOES

Ralph Gomberg  
John Holmes  
Hugh Matheny

## ENGLISH HORN

Laurence Thorstenberg

## CLARINETS

Gino Cioffi  
Pasquale Cardillo  
Peter Hadcock  
*E<sub>b</sub> Clarinet*

## BASS CLARINET

Felix Viscuglia

## BASSOONS

Sherman Walt  
Ernst Panenka  
Matthew Ruggiero

## CONTRA BASSOON

Richard Plaster

## HORNS

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Charles Yancich  
Harry Shapiro  
Thomas Newell  
Paul Keaney  
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Roger Voisin  
André Come  
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ERICH LEINSdorf Music Director

Academy of Music, Philadelphia, Tuesday  
evening April 11 at 8.30

ERICH LEINSdorf conductor

BEETHOVEN Symphony no. 2 in D major, op. 36

Adagio molto; allegro con brio

Larghetto

Scherzo: allegro

Allegro molto

STRAUSS Till Eulenspiegel's Merry  
Pranks, After the Old-fashioned  
Roguish Manner--in Rondo Form,  
op. 28

INTERMISSION

COLGRASS

As Quiet As

A Leaf Turning Colors

An Uninhabited Creek

An Ant Walking

Children Sleeping

Time Passing

A Soft Rainfall

The First Star Coming Out

STRAVINSKY \*Suite from the Ballet, 'L'Oiseau  
de feu'

Introduction: Jardin enchanté de  
Katschei et danse de l'oiseau  
de feu

Supplications de l'oiseau de feu--  
Jeu de princesses avec les pommes  
d'or--Ronde des princesses--Danse  
infernale de tous les sujets de  
Katschei--Berceuse--Finale

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EIGHTY-SIXTH SEASON 1966-1967  
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ERICH LEINS DORF Music Director

Philharmonic Hall, New York, Wednesday  
evening April 12 at 8.30 Fifth program  
Philharmonic Hall, New York, Friday  
evening April 14 at 8.30 Fifth program

ERICH LEINS DORF conductor

HAYDN            Symphony no. 13 in D major  
                 Allegro molto  
                 Adagio cantabile  
                 Minuet  
                 Finale: allegro molto

SCHULLER        Diptych for Brass quintet and  
   orchestra

STRAUSS        \*Till Eulenspiegel's Merry Pranks,  
                 After the Old-fashioned, Roguish  
                 Manner--in Rondo Form, op. 28

INTERMISSION

WEBERN           Six Pieces for Orchestra, op. 6  
  
                 Langsam (Slowly) --  
                 Bewegt (With motion) --  
                 Mässig (Moderately) --  
                 Sehr mässig (Very moderately)  
                 Sehr langsam (Very slowly)  
                 Langsam (Slowly)

STRAVINSKY    \*Suite from the Ballet, 'L'Oiseau  
   de feu'  
                 Introduction: Jardin enchanté  
                 de Katschei et danse de l'oiseau  
                 de feu  
                 Supplications de l'oiseau de feu--  
                 Jeu de princesses avec les pommes  
                 d'or--Ronde des princesses--Danse  
                 infernale de tous les sujets de  
                 Katschei--Berceuse--Finale

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EIGHTY-SIXTH SEASON 1966-1967

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ERICH LEINSDORF Music Director

Academy of Music, Brooklyn, Thursday evening

April 13 at 8.30

Third program

ERICH LEINSDORF conductor

SCHULLER Diptych for brass quintet and  
orchestra

ARMANDO GHITALLA trumpet

ROGER VOISIN trumpet

JAMES STAGLIANO horn

WILLIAM GIBSON trombone

CHESTER SCHMITZ tuba

MOZART Piano concerto in B flat major,  
K. 456

Allegro vivace

Andante un poco sostenuto

Allegro vivace

INTERMISSION

BRAHMS \* Symphony no. 1 in C minor, op.68

Un poco sostenuto; allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; allegro non troppo, ma  
con brio

EVELYNE CROCHET soloist

Miss Crochet plays the Steinway piano

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EIGHTY-SIXTH SEASON 1966-1967

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF Music Director

Carnegie Hall, New York, Saturday April 15  
at 8.30

ERICH LEINSDORF Conductor

MOZART Overture to 'Die Entführung aus  
dem Serail'

MOZART Piano Concerto in E flat major,  
K. 455

Allegro vivace  
Andante un poco sostenuto  
Allegro vivace

EVELYNE CROCHET

INTERMISSION

BRUCKNER Symphony no. 9 in D minor

Feierlich, misterioso  
Scherzo (bewegt, lebhaft); trio  
(schnell)  
Adagio (langsam, feierlich)

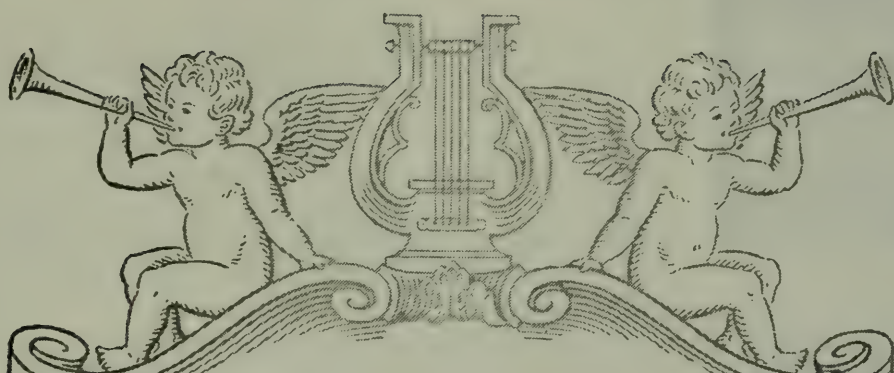
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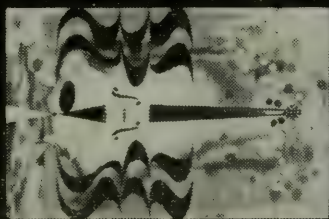
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**Beethoven /Leonore Overture No. 3**  
 Boston Symphony /Leinsdorf

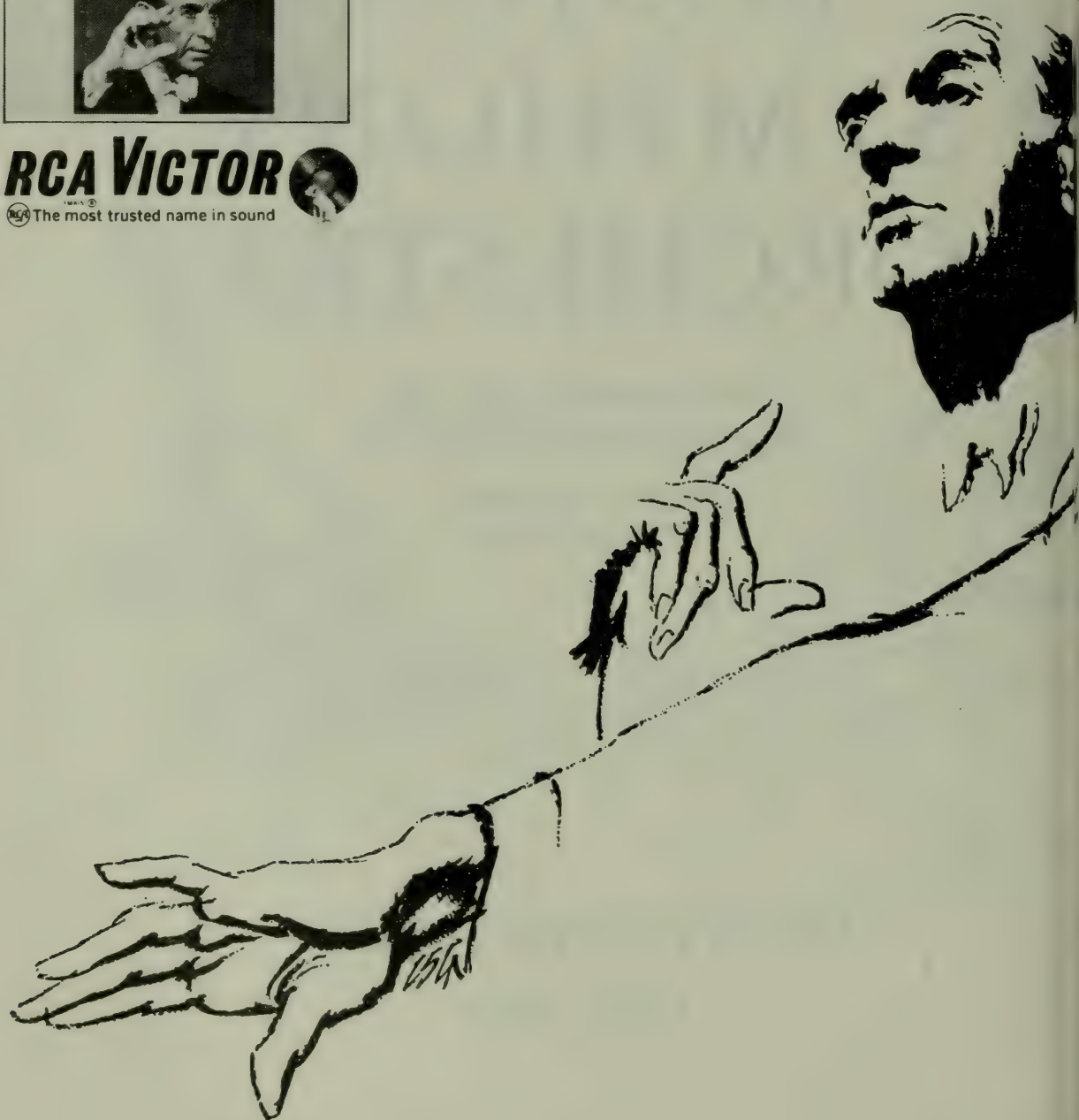


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OF THE

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CHARLES WILSON, *Assistant Conductor*

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TUESDAY EVENING, APRIL 18, at 8:30 o'clock

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BEETHOVEN . . . . . Symphony No. 2, in D major, *Op.* 36

- I. Adagio molto; Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

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A Leaf Turning Colors

An Uninhabited Creek

An Ant Walking

Children Sleeping

Time Passing

A Soft Rainfall

The First Star Coming Out

*(First performance in this series)*

### INTERMISSION

BRAHMS . . . . . Violin Concerto in D major, *Op.* 77

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

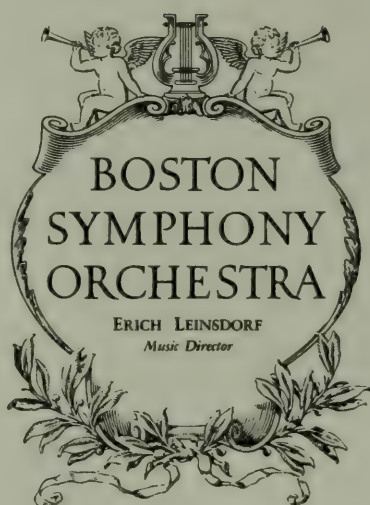
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of the BSO"!

SYMPHONY No. 2, IN D MAJOR, *Op. 36*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

AT Heiligenstadt in 1802, Beethoven expressed himself almost simultaneously in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely

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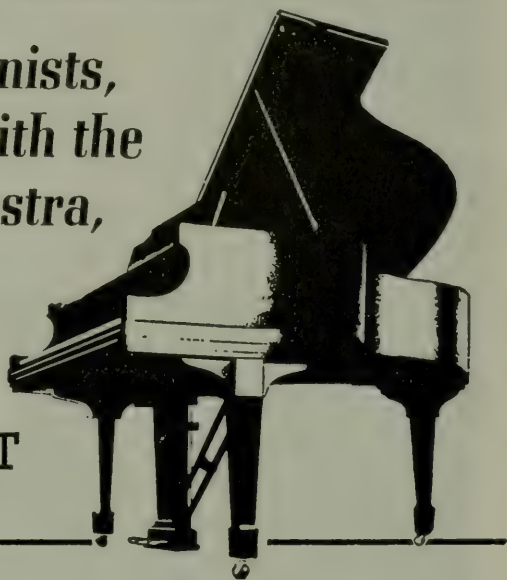
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occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses were gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven



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gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing*, or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious

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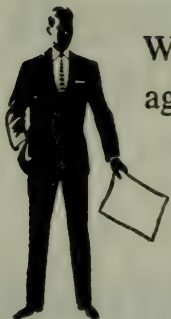


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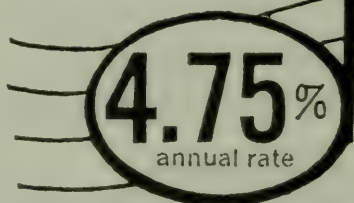


attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major had been sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of the time, found extended and repeated drafts for the *Finale*, and the theme of the *Larghetto* — first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas of Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and Op. 35, and other works, including, possibly, the Oratorio *Christ on the Mount of Olives*, and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"*De profundis clamavit!*" added Thayer, quoting the Heiligenstadt will, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world

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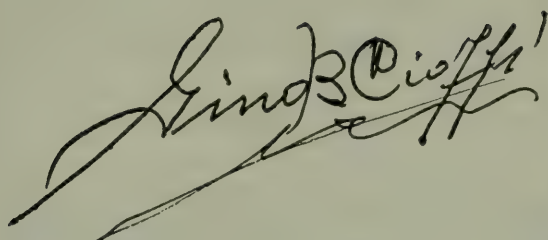
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**B**oth son and father of noted clarinetists, Gino Cioffi is an acknowledged master of the instrument. From his student days at the Conservatory in his native Naples, where he studied under the celebrated Piccone and Carpio and graduated at seventeen, the First Clarinet of the Boston Symphony was distinguished for his warm and singing tones and dexterous phrasing.

Following his arrival in America, he played with a virtual "Who's Who" of musical organizations: the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, the Metropolitan Opera Orchestra, and the New York Philharmonic under Bruno Walter. When he came to the Boston Symphony in 1950, it was under the baton of Dr. Charles Munch.

A clarinet teacher at the New England Conservatory, at Boston University, and at Tanglewood, Gino Cioffi is particularly proud of his musician sons: Andrew, assistant first clarinet with the U.S. Army Band, and Albert, a music teacher who departs from family tradition by performing professionally on — the trumpet!

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what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given him resource. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent, and entirely remarkable achievement of the "pupil of Haydn." This manner of music could go no further — no further at least in the restless and questing hands of

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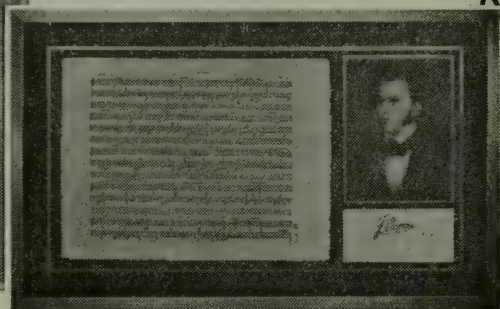
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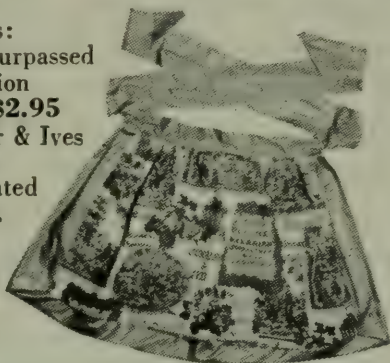


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Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the Finale an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the Larghetto was not always favored. Berlioz has told us that at a *Concert Spirituel* in Paris in 1821 the Allegretto from the Seventh was substituted for this movement — with the result that only the Allegretto was applauded. The first movement always commanded respect and admiration; in fact, one critic referred to it as “colossal” and “grand,” adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipulations, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the Larghetto in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-length phrases and episodes in sonata form. Never had a movement generated such an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristics scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven’s high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man’s head.

J. N. B.

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AS QUIET AS  
By MICHAEL COLGRASS  
Born in Chicago, Illinois, in 1932

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The following instrumentation is required: 3 flutes, alto flute and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, piano, celeste and harpsichord, sleighbells, wood blocks, glockenspiel, tam-tam, vibraphone, tenor drum, suspended cymbal, tubular chime, Indian drum, glass wind chimes, triangles, sizzle cymbal, crotale, bass drum and strings.

*As Quiet As* was commissioned by the Fromm Music Foundation for performance at the Berkshire Festival, and was first performed at Tanglewood by the Berkshire Music Center Orchestra, conducted by Gunther Schuller, on August 18, 1966.

*Mr. Colgrass has kindly supplied the following information about his composition.*

*As Quiet As* was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning "Let's be as quiet as. . . ." From the twenty-one answers compiled by Constance Fauci and printed in the *New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be perceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the *essence* of a leaf as it changes color, of a creek abandoned even by birds, and of an ant — or many ants — skittering about. "Children Sleeping" and "Time Passing" are like a dream sequence. Following light breathing and heartbeats, a sonatina written by Beethoven as a child appears through a montage of "sleeping sound," and then reappears fragmentarily in musical styles from 1800 to the present — Haydn, Sibelius, Ravel, Stravinsky, Count Basie — as if one were taking a fleeting glance at music history moving through time. The Jazz is interrupted by a distant "sound" which ends the dream, and the last setting (Webern) is in post-war style. "A Soft Rainfall" and "The First Star Coming Out" are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal. *As Quiet As* is dedicated to children, with love and with hope.

• •

Following graduation from the University of Illinois in 1954, Michael Colgrass went to New York City where he performs as a free-lance musician with most of New York's major musical organizations. Recent works include *Rhapsodic Fantasy* for fifteen drums (one player) and orchestra, which the composer premièred as soloist with the Danish Radio Orchestra in Copenhagen in November, 1965, and a ballet score to Gerald Arpino's *Sea Shadows*. Mr. Colgrass has studied primarily with Paul Price, Eugene Weigle and Ben Weber.

*Rhapsody* for clarinet, violin and piano was commissioned in 1963 by the clarinetist Arthur Bloom, who premièred the trio in New York City that year with the Group for Contemporary Music at Columbia University.

## A LETTER TO OUR SUBSCRIBERS FROM ERICH LEINS DORF

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AUDIENCES and performers need constant interaction, without which no vital musical life is possible. In 1962, I made a promise that I would report to you, our subscribers, from time to time, especially on matters which may not be easily visible or audible. We here at the Boston Symphony recognize that we are indeed fortunate that we do not suffer from the necessity for "instant box office appeal," as they do in countries without our subscription system. Subscribers, with their loyalty and faith, are our guarantee of artistic freedom; hence my concern that you should be as fully informed as possible.

Before going into the challenging and often controversial question of programs, I should mention that during the years 1962-1967, the following members will have retired from the Boston Symphony Orchestra (with its extremely fine pension plan) or will have departed from the Orchestra to continue their professional pursuits in other areas: Richard Burgin (Concertmaster 42 years, Assistant Conductor 8 years, and Associate Conductor 23 years); Minot Beale (28 years in the Orchestra); Louis Berger (10); Albert Bernard (43); Jean Cauhapé (43); Joseph dePasquale (17); Jean deVergie (39); Harold Farberman (12); Irving Frankel (46); Henry Freeman (22); Henri Girard (46); Einar Hansen (39); George Madsen (30); Pierre Mayer (40); Samuel Mayes (16); Rosario Mazzeo (31); Osbourne McConathy (21); Harold Meek (20); Bernard Parronchi (20); Vladimir Resnikoff (32); Peter Schenkman (3); Jascha Silberstein (2); Kilton V. Smith (27); Louis Speyer (45); Lloyd Stonestreet (43); Manuel Valerio (32); Winifred Winograd (7); Alfred Zighera (38); Manuel Zung (40). We very much regret the death of Georges Moleux, who was in the Boston Symphony for 36 years (as principal bass for 27 years of that time). These musicians have been replaced by others who have competed in auditions for these vacant chairs.

Our audition system, which I inherited but which I shall continue because it is an eminently fair one, consists of two parts. Any qualified member of the American Federation of Musicians who learns of a vacancy may apply to our personnel manager. On the appointed day a large number of candidates appear at Symphony Hall, where they are heard by a committee of first-desk players from our Boston Symphony Orchestra. During this audition the candidates play behind a heavy curtain, and the judges do not know the name of the player, if he is male or female, young or old, etc. The candidate is judged solely on the basis of his performance, the best being selected for the "finals," to which I listen, assisted by the committee who can thus recheck their earlier impressions. Even advances within the Orchestra (especially



when chairs of the first two or three desks of string sections are involved) are filled by audition — not only with the consent but actually by the wish of the Orchestra members. This seems to be artistically a most satisfactory practice, as our members get the gratification of not only keeping their solo work on a high level but also a chance to shine in their own rights on a number of occasions.

Perhaps the most significant development during my five years with the Boston Symphony has been the establishment of the Boston Symphony Chamber Players, a group of first-desk men who, at the conclusion of this season will make a six-weeks' tour including the Soviet Union. They toured in the United States during the spring of 1966. They record for RCA Victor a repertoire not usually associated with regular chamber organizations. This project was developed at a time when we felt that the very highly accomplished solo players of this Orchestra would get an additional sense of gratification and their artistic identity by playing not only the orchestral repertoire but chamber music as well. Our seasonal division into Symphony season and Pops season (nine weeks each spring when the first-desk men do not take part) makes such a project particularly feasible for the Boston Symphony.

The overall program, promised five years ago, of presenting to our public a fairly complete coverage of repertoire, old and new, has, I think, proceeded according to this plan; and I hope to have fulfilled at least most of my promises.

The winter season is of course divided into many different subscription series, varying in length from the twenty-four Friday/Saturday series in Boston to one Thursday series which has three concerts. There are many variations in between. There is a Tuesday series of ten concerts, two Tuesday series of six concerts each, a Thursday series of six concerts, a series of seven Thursday open rehearsals; two series of five concerts each in New York, and a Providence series of five concerts. Naturally with these different numbers of subscription concerts, it is not possible to give to six the same broad coverage of the repertoire as to twenty-four; yet I pay much attention to having the short series well-balanced — to attain as much variety as possible, to balance late eighteenth century music with early twentieth century, the classical period with the romantic, and to select contemporary pieces well distributed, through these series. As in all the arts, cultivation of the contemporary spirit seems controversial. No admonitions or apologies are here offered. I am delighted to receive (as I do frequently) letters from our subscribers, giving me their views of what they like to hear and what they reject.

Considering that the Boston Symphony Orchestra has twelve different subscription audiences, the total number of our subscribers,

not counting those who split tickets with friends, may reach well over 30,000 people in the communities of Boston, Providence, and New York. It is evidently impossible to play everybody's favorite every time. But I am aware that in every program I must try to resolve as best as possible the conflicting tastes of our many groups of listeners.

We have been very fortunate in some of our première performances. (In the appendix are listed all the premières we have done. Of course something which may have been a Boston première may not have been a "first" for New York. You may not have heard a specific work if it was not in your short series. I am trying to give you a full round-up of these five years and what went into the building of our program.) I feel that the two works of Benjamin Britten, the WAR REQUIEM and the SYMPHONY FOR CELLO AND ORCHESTRA with Rostropovich, were significant American premières to name just two. This season, 1966-1967, we have premièred among other works the PIANO CONCERTO of Elliott Carter with the pianist Jacob Lateiner, and in Boston, a set of seven pieces, *As QUIET As* by Michael Colgrass.

A recording of the Carter and the Colgrass constitutes an important step in a system of foundation sponsorship, of ventures which at first glance do not seem to promise large sales yet which should be made available to people who are interested in following the latest trends in music and who need repeated hearings to do so. It was with particular gratification that I received notice from the National Council on the Arts (Roger Stevens, Chairman) of a grant which they gave us for the recording of these contemporary works. It had as its one condition the free availability of this record to libraries asking for it. RCA has very generously and graciously not only agreed to this, but has also agreed to keep the work in their catalogue for seven years — the stipulation of the Martha Baird Rockefeller Foundation, which also helped with this project. In addition, RCA also contributed the entire technical part of the recording process, sending up their crew and equipment, and processing and issuing the record — their donation to this singularly important enterprise. Finally the Steinway Foundation added the balance. We trust that this combination of foundation and recording company, in conjunction with a non-profit organization such as a symphony orchestra, will in increasing measure contribute to the distribution of problematic and difficult works, which require special attention from performer and listener.

At Tanglewood in the summer of 1963 I focused the Festival around a cycle of Prokofiev compositions, which led to RCA recording Prokofiev with us on a cyclic basis. We devoted the 1964 Festival to a centennial observation of Richard Strauss, featuring some of his lesser-known and lesser-played compositions. In 1966 we started our "Prelude Concerts" on Friday evenings. We had found in the past that



Friday evening concerts caused somewhat of a problem for our "commuting" audience, which could not arrive from Boston or New York as early as eight p.m. following a normal business day. By starting our Orchestra concerts at nine o'clock, we were able to do, from seven to eight p.m., programs of works for smaller casts, be that vocal or instrumental. These Prelude Concerts have proved highly successful for the public already in the Berkshires.

In the last two summers we also gave concert performances of LOHENGRIN and DIE ZAUBERFLOTE. During the summer of 1967 I plan to perform the first (1805) version of Beethoven's only opera. According to the best available information this will be an American première of FIDELIO/LEONORE. The work is sufficiently different from the later 1814 FIDELIO to justify this claim.

The chamber orchestra weeks at Tanglewood, traditionally devoted to Bach and Mozart, have covered many works by these masters not previously heard at Tanglewood. Of particular interest to me is the presentation of *all* the piano concerti of Mozart, which I promised when I started, and which is proceeding at a deliberate but steady pace.

I have also paid attention to wide spacing of the best-known and best-loved works of the classic and romantic repertoire; they should never be taken for granted, and I hope to keep them "fresh." This is only possible for both public and performers when these works are brought back after broad intervals, allowing each reading to be a renewal rather than a repeat.

If there is a single idea that animates my planning and program making and my musical work with the Boston Symphony, it is the endeavor to give to our audiences the most idiomatic readings of the many styles which a great American orchestra in the 1960s must cultivate to warrant the definition of belonging to the "major leagues" of music.

I shall, from time to time, take the liberty of writing a similar report to you and want you to know how much we all appreciate the loyalty and the support of you, our audience.

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## FIRST PERFORMANCES (WORLD PREMIÈRES)

1962 • 1967

BARBER	Piano Concerto (played in Philharmonic Hall during the opening week of Lincoln Center)
CARTER	Piano Concerto
HUGGLER	Music in Two Parts, Op. 64 Sculptures, Op. 39

IBERT	Mouvement symphonique (MUNCH)
LEES	Violin Concerto
MOEVS	Et Occidentem Illustra
PISTON	Symphony No. 8
SCHULLER	Diptych (first performance in this version)
SESSIONS	Psalm 140, for Soprano and Orchestra
SYDEMAN	In Memoriam John F. Kennedy Study for Orchestra No. 2 Study for Orchestra No. 3
TOCH	Fifth Symphony

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## WORKS PERFORMED FOR THE FIRST TIME BY THE BOSTON SYMPHONY ORCHESTRA IN BOSTON

1962 • 1967

BARBER	Music for a Scene from Shelley, Op. 7 (TORKANOWSKY) Symphony No. 1
BARTÓK	†Concerto for Piano and Orchestra, No. 2 Concerto for Piano and Orchestra, No. 3 Concerto for Two Pianos and Percussion
BERGER	Polyphony
BERNSTEIN	*Symphony No. 3 ("Kaddish") (MUNCH)
BLACHER	Variations on a Theme by Paganini (BURGIN)
BRITTEN	*Symphony for Cello and Orchestra, Op. 68 †War Requiem
BUSONI	†Rondo Arlecchinesco (COPLAND)
CARTER	Variations for Orchestra (BURGIN)
COLGRASS	†As Quiet As
CONSTANT	†24 Preludes for Orchestra (MARTINON)
COPLAND	Music for a Great City (COPLAND) †Preamble for a Solemn Occasion (BURGIN)
DALLAPICCOLA	Two Pieces for Orchestra
DELLO JOIO	†Fantasy and Variations for Piano and Orchestra
ETLER	†Concerto for Wind Quintet and Orchestra
FINE	Notturmo for Strings and Harp (BURGIN) Serious Song
HINDEMITH	Concerto for Woodwinds, Harp and Orchestra "Der Schwanendreher"
HOVHANESS	Prelude and Quadruple Fugue for Orchestra (STOKOWSKI)

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\* First performance in America

† First performance in Boston



IVES	Symphony No. 2 (BURGIN) †Symphony No. 4 (SCHULLER)
JANÁČEK	*Suite from "The Cunning Little Vixen"
KIRCHNER	†Piano Concerto No. 1
KODÁLY	Variations on a Hungarian Folk Song, "The Peacock"
LEWIS	†Designs for Orchestra
LUTOSLAWSKI	†Jeux Vénitiens (DE CARVALHO)
MAHLER	†Symphony No. 6, in A minor
MARTINON	Overture for a Greek Tragedy (MARTINON)
MARTINU	Double Concerto for Two String Orchestras, Piano and Timpani (KUBELIK)
MENOTTI	Apocalypse (SCHIPPERS) †The Death of the Bishop of Brindisi
MILHAUD	†Viola Concerto
NIELSEN	Flute Concerto †Symphony No. 6
PISTON	Symphony No. 7
PROKOFIEV	†"Alexander Nevsky" †Overture to "War and Peace" †Symphony No. 3, Op. 44 †Symphony-Concerto for Cello and Orchestra
REGER	Concerto in F minor for Piano and Orchestra
ROCHBERG	Night Music
ROREM	Eagles (STOKOWSKI)
RUGGLES	†Portals (COPLAND)
SCHOENBERG	†Introduction and Song of the Wood-Dove from "Gurre-Lieder" Second String Quartet, Op. 10, with Soprano Voice (Orchestral version by the composer) †Violin Concerto
SCHULLER	Diptych (first performance in this version) †Seven Studies on Themes of Paul Klee
SCHUMAN	†"A Song of Orpheus," Fantasy for Cello and Orchestra
SCHUMANN	"Faust's Death," from "Scenes from Goethe's Faust" Scenes from Goethe's "Faust" (complete)
SHOSTAKOVITCH	†Concerto for Violin and Orchestra, Op. 99 Symphony No. 10
STRAUSS	Concerto for Oboe and Small Orchestra "Daphne," Op. 82, Final Scene †"Die Tageszeiten"
STRAVINSKY	†"Pulcinella," Ballet with Song, in One Act (complete)
WEBERN	Passacaglia

\* First performance in America

† First performance in Boston

# WORKS PERFORMED FOR THE FIRST TIME AT TANGLEWOOD

BACH	St. John Passion
BRITTEN	War Requiem (first performance in America)
HAYDN	Cantata "Applausus"
MENDELSSOHN	Overture and Incidental Music to "A Midsummer Night's Dream" (complete)
MOZART	Adagio for Violin and Orchestra, in E major, K. 261 Cantata ("Eine kleine Freimaurer-Kantate") for Male Chorus, with Tenor and Bass, K. 623 Piano Concerto No. 8, in A major, K. 414 Piano Concerto in B-flat, K. 595 Piano Concerto No. 9 in C major, K. 415 Piano Concerto No. 5 in D major, K. 175 (conducted by SIR ADRIAN BOULT) Piano Concerto No. 16 in D major, K. 451 Piano Concerto in E-flat major, K. 271 Piano Concerto No. 11 in F major, K. 413 Piano Concerto in F major, K. 459 Concerto-Rondo for Piano and Orchestra in A major, K. 386 Concerto-Rondo for Piano and Orchestra in D major, K. 382 Violin Concerto No. 1 in B-flat major, K. 207 Six German Dances, K. 509 Divertimento in D major, K. 131 Divertimento in D major, K. 205 Divertimento in F, for Strings and Two Horns, K. 247 (played with K. 248) March in D major, K. 237 March in F, for Strings and Two Horns, K. 248 (played with K. 247) Three Marches, K. 408 Motet for Soprano, "Exsultate, Jubilate," K. 165 Nocturne for Four Orchestras, K. 286 The Magic Flute Overture to "The Impresario," K. 486 Rondo (Aria with Solo Violin) "L'amerò, sarò costante" from "Il Ré pastore," K. 208 Scena ("Ch'io mi scordi di te") with Rondo ("Non temer, amato bene") with Soprano and Piano Obbligato, K. 505 Serenade in D major, K. 203 Symphony in A major, K. 134 Symphony in F major, K. 130 Symphony in G minor, K. 183
PROKOFIEV	"Alexander Nevsky"
STRAUSS	Incidental music to "Der Bürger als Edelmann," based on Molière's Comedy-Ballet, "Le Bourgeois Gentilhomme" (complete)
VERDI	Requiem Mass
WAGNER	"Lohengrin"



# CONCERTO IN D MAJOR FOR VIOLIN, *Op. 77*

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The Concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud McCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Jascha Heifetz (December 17, 1937); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947); Isaac Stern (January 23-24, 1953); Joseph Szigeti (December 31-January 1, 1954-55); David Abel (February 17-18, 1956). More recent performances were on January 10-11, 1958, when Pierre Monteux conducted and Leonid Kogan was the soloist; on March 6-7, 1959, when Christian Ferras was soloist; October 14-15, 1960, when Jacob Krachmalnick as soloist; and February 18-19, 1966, with Zino Francescatti as soloist. The Concerto has also been performed at two recent Pension Fund concerts: December 15, 1955 by David Oistrakh; and February 18, 1962 by Isaac Stern.

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest and threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing. For years the concerto was avoided as unreasonably exacting by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work

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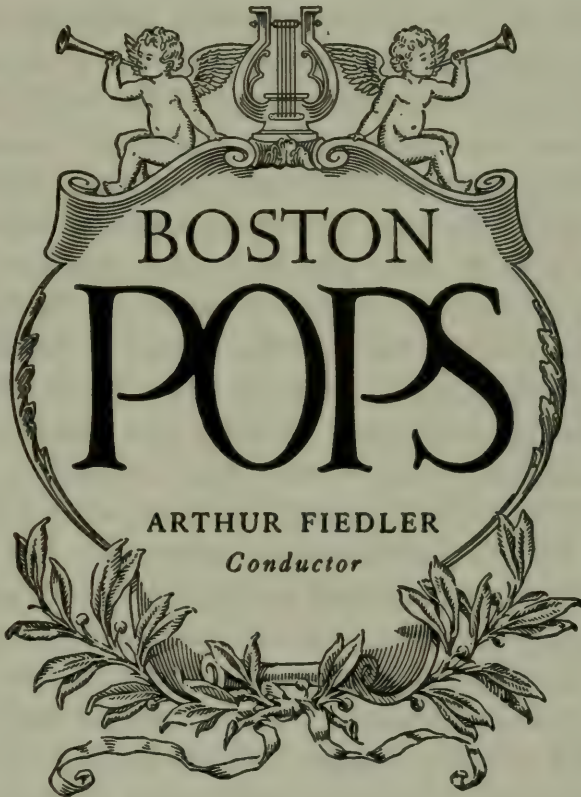
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has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values — and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable than Hans von Bülow, who called Brahms' piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say the etymologists, derives from the Latin "*certare*," to strive or wrestle.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the friend who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

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There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same program, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

"This concerto for violin is now more than half a century old," wrote Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging."

"The main theme of the first movement (*Allegro non troppo*, D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

"This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato*, furnish the thematic material of



the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (Adagio, F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The Finale (Allegro giocoso, ma non troppo vivace, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."

J. N. B.

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### THE SOLOIST

Joseph Silverstein succeeded Richard Burgin as Concertmaster in 1962. He became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

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1967 • 1968

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*



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# THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA      ERICH LEINSORF, *Music Director*  
At Tanglewood

## FIRST WEEK

### Friday, June 30 • Leinsdorf

PROKOFIEV      Symphony No. 5  
BEETHOVEN      Violin Concerto  
                    (MENUHIN)

*Weekend Prelude at 7:00*

Piano works by Beethoven and Prokofiev  
(FRAGER)

### Saturday, July 1 • Leinsdorf

BEETHOVEN      Symphony No. 4  
PROKOFIEV      Lt. Kije Suite  
                    (CLATWORTHY)  
BEETHOVEN      Symphony No. 7

### Sunday, July 2 • Leinsdorf

PROKOFIEV      Scenes from Romeo and Juliet  
BEETHOVEN      Piano Concerto No. 4  
                    (FRAGER)

## SECOND WEEK

### Friday, July 7 • Mester

MOZART      Symphony No. 33, K. 319  
MOZART      Piano Concerto, K. 466  
                    (FRANK)  
MOZART      Adagio and Fugue, K. 546  
MOZART      Symphony No. 35, K. 385

*Weekend Prelude at 7:00*

Piano works by Mozart  
(CROCHET)

### Saturday, July 8 • Leinsdorf

MOZART      March, K. 408  
MOZART      Piano Concerto in B-flat, K. 456  
                    (CROCHET)  
MOZART      Haffner Serenade, K. 250

### Sunday, July 9 • Leinsdorf

MOZART      Divertimento in D major, K. 205  
MOZART      Piano Concerto in C minor, K. 491  
                    (FRANK)  
MOZART      Symphony No. 40, K. 550

## THIRD WEEK

### Friday, July 14 • Janigro

VIVALDI      Sinfonia in C major  
VIVALDI      Cello Concerto in D major  
                    (JANIGRO)  
VIVALDI      Flute Concerto  
                    (DWYER)  
VIVALDI      Concerto "Alla Rustica"  
VIVALDI      Bassoon Concerto in E minor  
                    (WALT)  
VIVALDI      Oboe Concerto in D minor  
                    (GOMBERG)  
VIVALDI      Piccolo Concerto  
                    (SCHAEFER)  
VIVALDI      Concerto Grosso in A major

*Weekend Prelude at 7:00*

Organ works by Bach  
(BIGGS)

### Saturday, July 15 • Leinsdorf

BACH      B minor Mass  
                    (BOATWRIGHT, WOLFF, KOPLEFF,  
BULLARD, KRAUSE, TANGLEWOOD  
CHOIR, BERKSHIRE CHORUS)

### Sunday, July 16 • Leinsdorf

BACH      Suite No. 3  
BACH      Wedding Cantata  
                    (BOATWRIGHT)  
BACH      Violin Concerto in A minor  
                    (SILVERSTEIN)  
BACH      Cantata No. 174  
                    (WOLFF, BULLARD, KRAUSE,  
TANGLEWOOD CHOIR)

## FOURTH WEEK

### Friday, July 21 • Leinsdorf

MENDELSSOHN      Overture, "Midsummer  
Night's Dream"  
SCHULLER      Diptych  
BARTÓK      Concerto for Two Pianos  
                    and Percussion  
                    (EDEN and TAMIR)  
POULENC      Concerto for Two Pianos  
                    (EDEN and TAMIR)  
STRAUSS      Till Eulenspiegel

*Weekend Prelude at 7:00*

Part songs (BERKSHIRE BOYCHOIR)

### Saturday, July 22 • Ozawa

MENDELSSOHN      Hebrides Overture  
TAKEMITSU      Requiem for Strings  
LIGETI      Atmospheres  
BERLIOZ      Symphonie Fantastique

### Sunday, July 23 • Leinsdorf

SCHUMANN      Symphony No. 1  
BERG      Excerpts, "Wozzeck"  
MENDELSSOHN      Piano Concerto in G minor  
                    (KALLIR)  
STRAVINSKY      Firebird Suite

## FIFTH WEEK

### Friday, July 28 • Kubelik

HAYDN                      Symphony No. 102  
MARTINU                  Double Concerto  
FRANCK                    Symphony in D minor

#### *Weekend Prelude at 7:00*

BRAHMS                  Liebeslieder Waltzes  
(FRANK, KALLIR and singers)

### Saturday, July 29 • Kubelik

SMETANA                      Moldau  
ELGAR                        Violin Concerto  
(ASHKENASI)  
BRAHMS                      Symphony No. 4

### Sunday, July 30 • Leinsdorf

WEBERN                    Six Pieces, Op. 6  
SCHUBERT                  Symphony No. 9  
GRIEG                        Piano Concerto  
(CLIBURN)

## SEVENTH WEEK

### Friday, August 11 • Leinsdorf

MOUSSORGSKY      Prelude, "Khovanchina"  
TCHAIKOVSKY        Symphony No. 6  
SIBELIUS                Violin Concerto  
(PERLMAN)

#### *Weekend Prelude at 7:00*

Piano works by Rachmaninoff  
and Prokofiev (BROWNING)

### Saturday, August 12 • Steinberg

GLINKA                      Kamarinskaya  
BORODIN                  Symphony No. 2  
TCHAIKOVSKY        "Manfred" Symphony

### Sunday, August 13 • Leinsdorf

PROKOFIEV            Piano Concerto No. 1  
(BROWNING)  
COLGRASS                As Quiet As  
RACHMANINOFF      Rhapsody on a Theme  
                                 of Paganini  
(BROWNING)

## SIXTH WEEK

### Friday, August 4 • Steinberg

BEETHOVEN              Symphony No. 8  
BEETHOVEN              Piano Concerto No. 3  
(LETTVIN)  
BEETHOVEN              Symphony No. 5

#### *Weekend Prelude at 7:00*

Lieder recital (KUHSE)

### Saturday, August 5 • Leinsdorf

BEETHOVEN      "Fidelio" (original version)  
(KUHSE, SHIRLEY, KRAUSE, PRACHT,  
BERBERIAN, CASTEL, ENNS, TANGLEWOOD  
CHOIR, BERKSHIRE CHORUS)

### Sunday, August 6 • Leinsdorf

BRAHMS                  Academic Festival Overture  
BRAHMS                      Symphony No. 3  
BRAHMS                      Violin Concerto  
(SILVERSTEIN)

## EIGHTH WEEK

### Friday, August 18 • Schuller

DVOŘÁK                      Overture, "Othello"  
SCHUBERT                  Symphony No. 8  
IVES                          Symphony No. 4

#### *Weekend Prelude at 7:00*

WAGNER                  Siegfried Idyll  
(BOSTON SYMPHONY CHAMBER PLAYERS)  
Songs by Verdi and Ives (CURTIN)

### Saturday, August 19 • Leinsdorf

VERDI                        Requiem  
(ARROYO, TROYANOS, MOLESE, FLAGELLO,  
TANGLEWOOD CHOIR, BERKSHIRE CHORUS)

### Sunday, August 20 • Leinsdorf

WAGNER                  Die Meistersinger: Prelude  
                                 Die Walküre: Ride; Wotan's  
                                 Farewell (FLAGELLO)  
Die Götterdämmerung: Dawn,  
                                 Rhine Journey, Interludes,  
                                 Siegfried's Death, Immolation  
                                 Scene (HORNE)



# LIST OF WORKS

*Performed in the Tuesday Evening ("Cambridge") Series*

DURING THE SEASON 1966-1967

---

- BACH.....Suite No. 3, in D major, for Orchestra  
II November 22
- BEETHOVEN.....Overture to "Coriolan," Op. 62  
IV January 3  
Symphony No. 2, in D major, Op. 36  
VI April 18  
Symphony No. 4, in B-flat major, Op. 60  
IV January 3  
Symphony No. 7, in A major, Op. 92  
IV January 3
- BERLIOZ....."L'Enfance du Christ," Sacred Trilogy, Op. 25  
*Soloists:* JOHN MCCOLLUM, FLORENCE KOPLEFF, THEODOR UPPMAN, DONALD GRAMM;  
HARVARD GLEE CLUB-RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, Conductor  
III December 13
- BRAHMS.....Violin Concerto in D major, Op. 77  
*Soloist:* JOSEPH SILVERSTEIN VI April 18
- COLGRASS.....As Quiet As  
VI April 18
- FRANCK.....Symphony in D minor  
V January 31
- HAYDN.....Symphony in B-flat major, No. 102  
V January 31
- MAHLER.....Symphony No. 3, in D minor, with  
Women's Chorus and Contralto Solo  
*Soloist:* SHIRLEY VERRETT  
NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, Conductor  
BOSTON BOYCHOIR, JOHN OLIVER, Director I October 18
- MARTINU.....Double Concerto for Two String  
Orchestras, Piano and Timpani  
Piano Solo: CHARLES WILSON V January 31
- SCHUMANN.....Symphony No. 1, in B-flat major, Op. 38  
II November 22
- SYDEMAN.....In Memoriam John F. Kennedy  
*Narrator:* E. G. MARSHALL II November 22

CHARLES MUNCH conducted the concert on December 13,  
and RAFAEL KUBELIK on January 31.

# Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

## FIRST VIOLINS

Joseph Silverstein  
*Concertmaster*  
Alfred Krips  
George Zazofsky  
Roland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

Clarence Knudson  
William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

## CELLOS

Jules Eskin  
Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

## BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

## FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

## PICCOLO

Lois Schaefer

## OBOES

Ralph Gomberg  
John Holmes  
Hugh Matheny

## ENGLISH HORN

Laurence Thorstenberg

## CLARINETS

Gino Cioffi  
Pasquale Cardillo  
Peter Hadcock  
*E♭ Clarinet*

## BASS CLARINET

Felix Viscuglia

## BASSOONS

Sherman Walt  
Ernst Panenka  
Matthew Ruggiero

## CONTRA BASSOON

Richard Plaster

## HORNS

James Stagliano  
Charles Yancich  
Harry Shapiro  
Thomas Newell  
Paul Keaney  
Ralph Pottle

## TRUMPETS

Armando Ghitalla  
Roger Voisin  
André Come  
Gerard Goguen

## TROMBONES

William Gibson  
Josef Orosz  
Kauko Kahila

## TUBA

Chester Schmitz

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Everett Firth

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Arthur Press, *Ass't Timpanist*  
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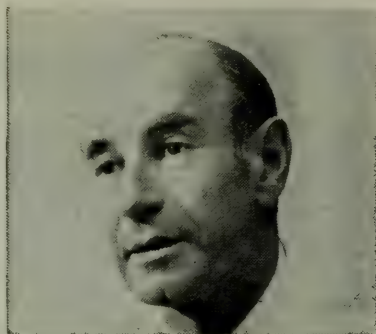
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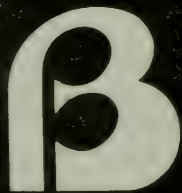
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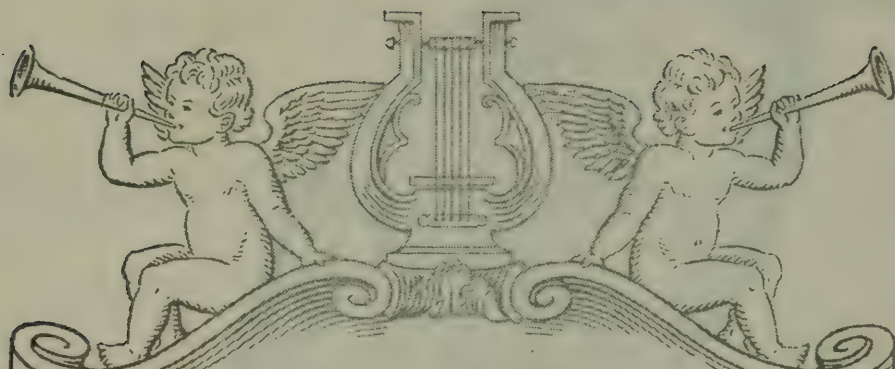


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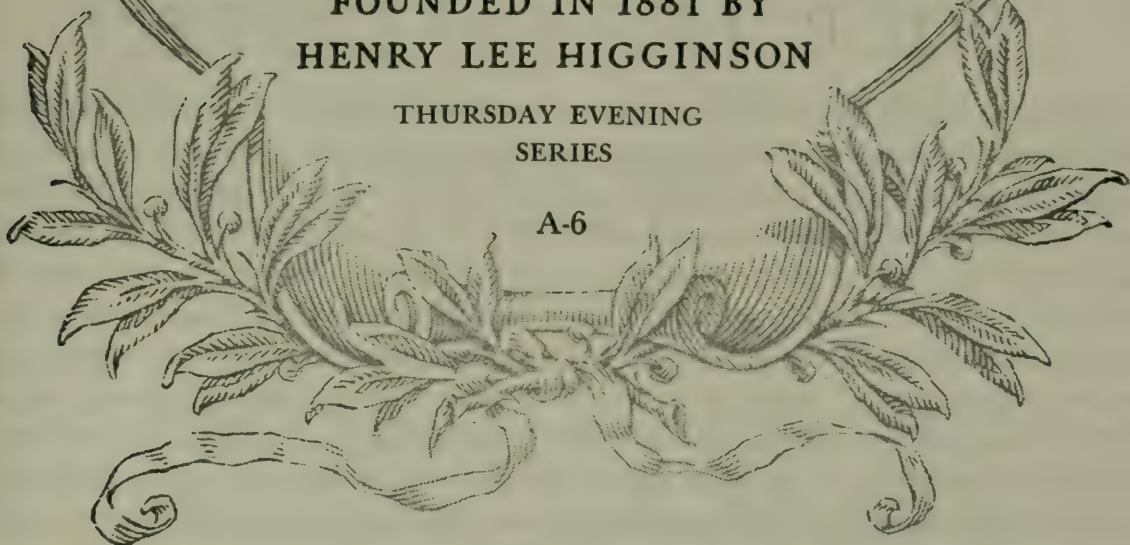


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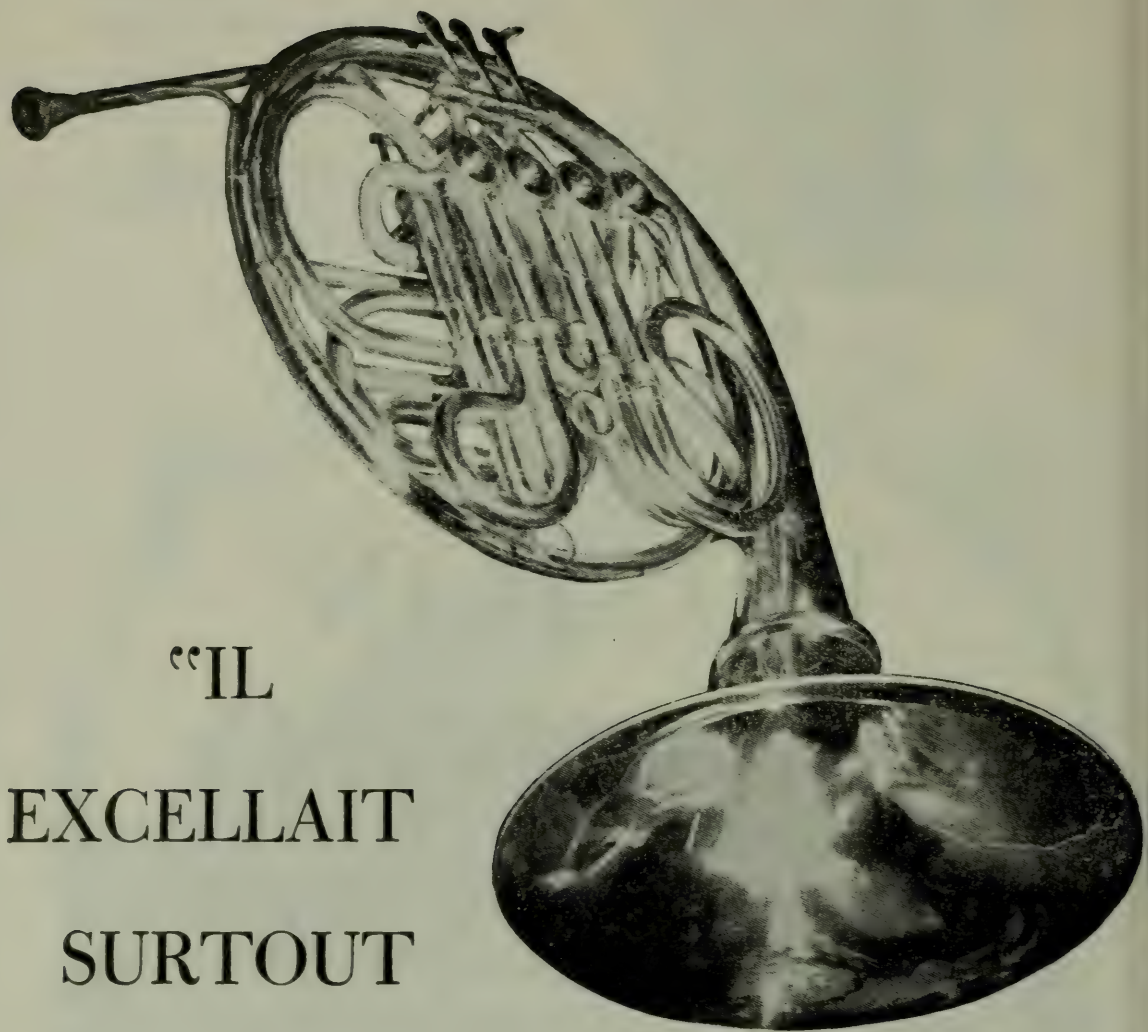
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1966-1967





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CONCERT BULLETIN

OF THE

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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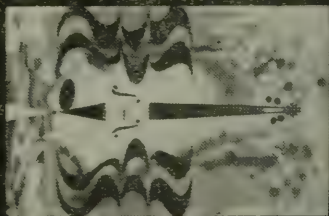
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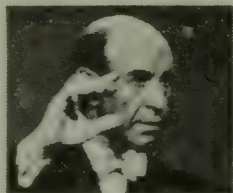
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**BARTÓK: Violin Concerto No. 2**  
**STRAVINSKY: Violin Concerto**  
 Joseph Silverstein  
 Boston Symphony Orchestra/Erich Leinsdorf  
*The Aristocrat of Orchestras*



**Schumann/Symphony No. 4**  
**Beethoven/Leonore Overture No. 3**  
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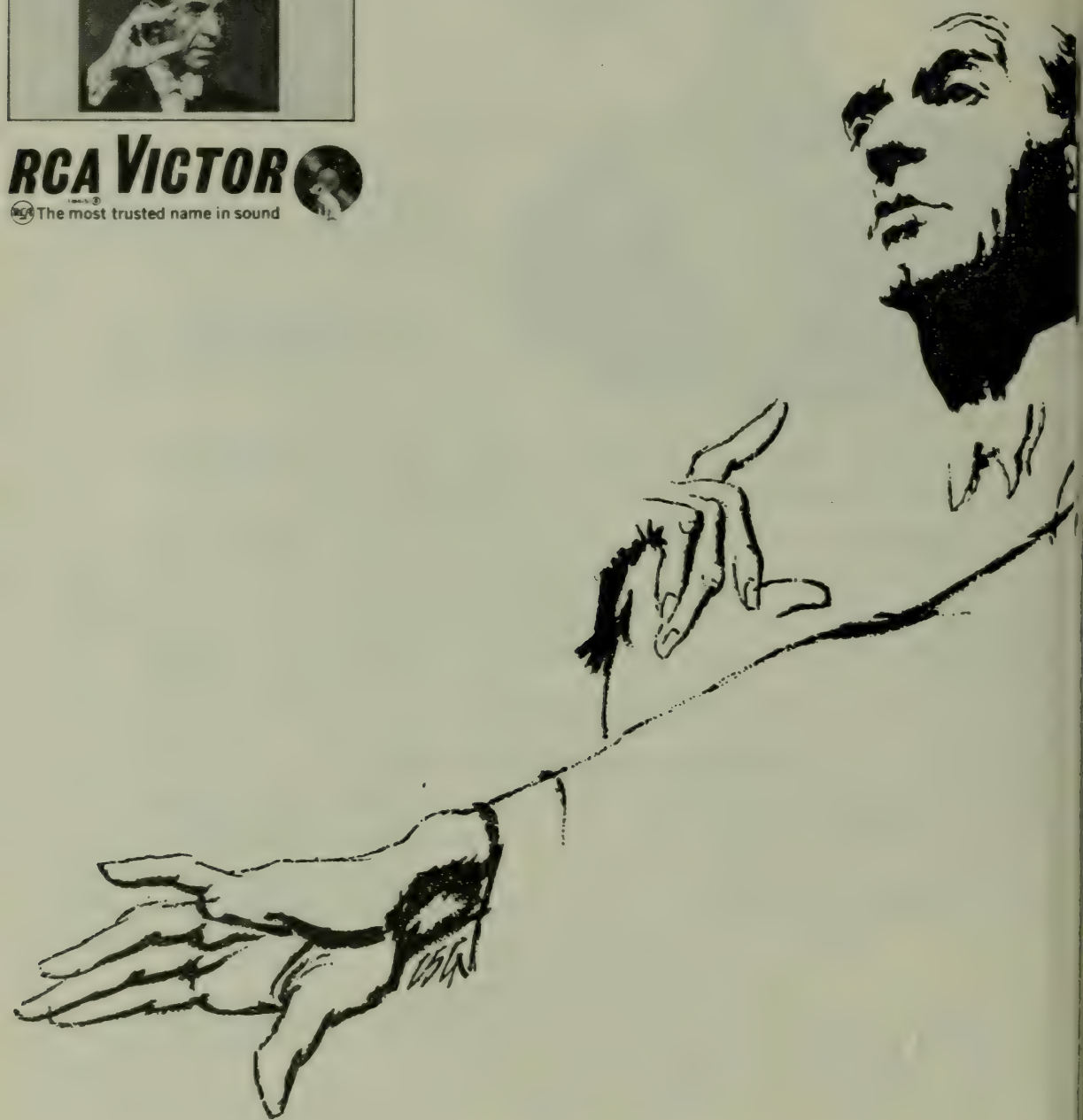
# The Boston Symphony under Leinsdorf

In a recording of remarkable sonic excellence, concertmaster Joseph Silverstein and the Boston Symphony under Leinsdorf capture the atmospheric sorcery of two of the most influential violin works of this century: Bartók's *Concerto No. 2* and Stravinsky's *Concerto in D*. If ever a composer could be called a "musical poet" it is Schumann and—in a beautifully performed performance of his *Fourth Symphony*—Leinsdorf and the Bostonians movingly portray its simple eloquence, from the melancholy slow-moving opening to the dramatic Russian scales that herald one of the most exciting codas of symphonic literature. Both albums in *Dynagroove* sound.

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for Violin) . . . . . 40

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Mr. Silverstein most recently gave performances of the Brahms Concerto in Boston with Mr. Leinsdorf, and in New York with Mr. Stokowski.

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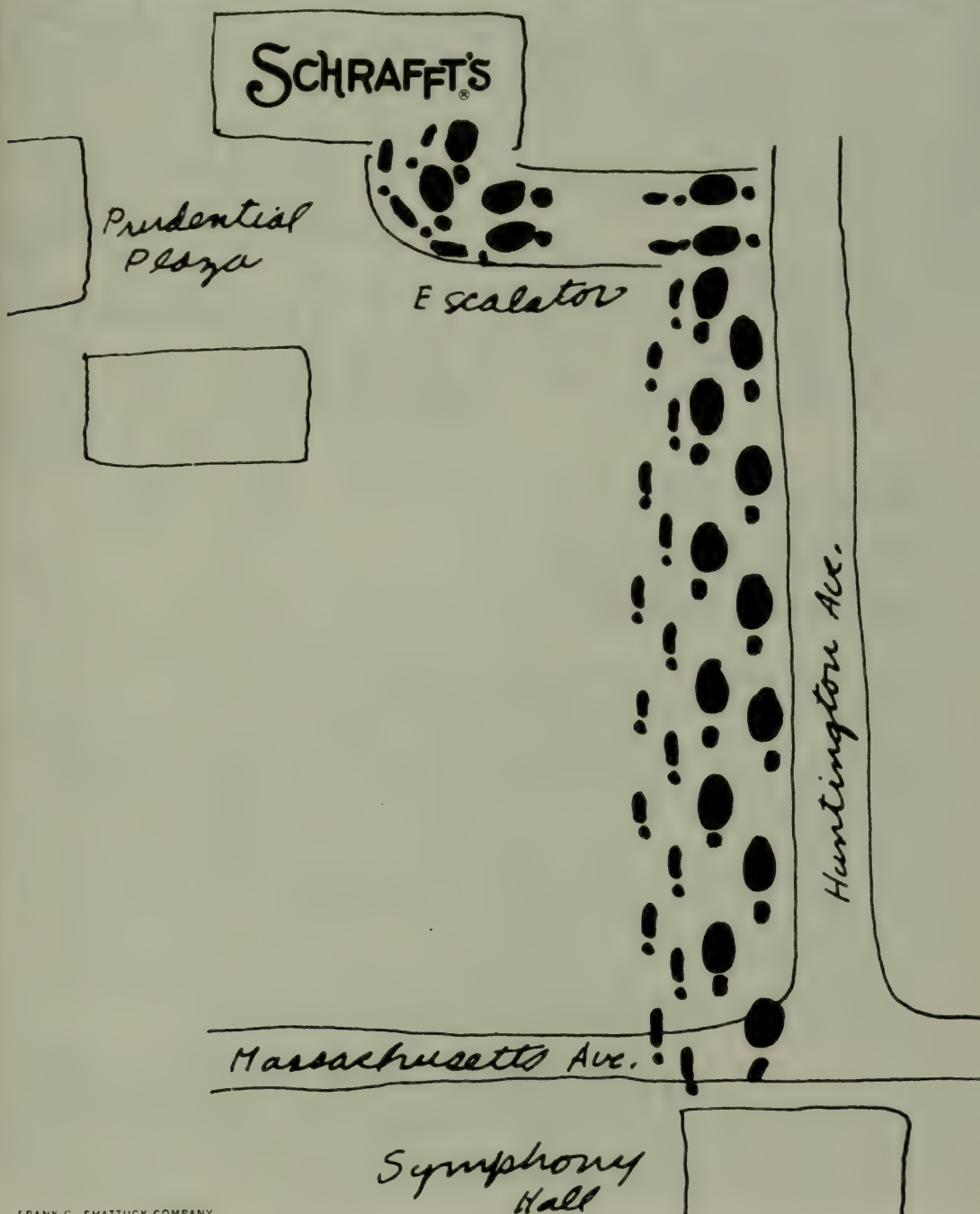
The Berkshire Music Center and the Fromm Music Foundation of Chicago have made four commissions for music to be performed at the Festival of Contemporary American Music at Tanglewood in August. Erich Leinsdorf, in announcing the commissions, noted that with the summer of 1967 the Music Center and the Fromm Foundation will begin their second decade of joint participation in the contemporary musical activities at the Center. "Without the continued assistance of Paul Fromm," Mr. Leinsdorf said, "this little Festival within a Festival would not be possible."

Commissions for 1967 have been awarded to Carlos Roqué Alsina, 26, a native of Argentina, who now resides in Berlin; John C. Eaton, 32, Bryn Mawr, Pennsylvania; Jeffrey Levine, 24, New York City; and R. Murray Schafer, 34, Sarnia, Ontario, Canada. Mr. Alsina, most recently a member of the Center of the Creative and Performing Arts at Buffalo's State University and Assistant Conductor of the *Deutsche Oper* Berlin, has been commissioned for an instrumental chamber work. An orchestral piece will be written by John Eaton, who has been awarded three *Prix de Rome* and two Guggenheim Fellowships. Mr. Levine is bass player with the Contemporary Chamber Ensemble at Rutgers University, where he is also Lecturer in Music. His commission is also for instrumental chamber music. A choral piece will be written by the Canadian composer, Murray Schafer, who, since 1965, has been on the staff of Simon Fraser University, Burnaby, British Columbia.

This summer's Festival of Contemporary American Music will take place from August 9 to August 17, with seven concerts scheduled. It is during this period that the premières of the newly commissioned music will be given.

# After the concert, take the lady next to you to Schrafft's.

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## *Sixth Program*

---

THURSDAY EVENING, APRIL 20, at 8:30 o'clock

---

BEETHOVEN . . . . . Symphony No. 2, in D major, *Op. 36*

- I. Adagio molto; Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

COLGRASS . . . . . As Quiet As

A Leaf Turning Colors

An Uninhabited Creek

An Ant Walking

Children Sleeping

Time Passing

A Soft Rainfall

The First Star Coming Out

*(First performance in this series)*

### INTERMISSION

BRAHMS . . . . . Violin Concerto in D major, *Op. 77*

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

---

SOLOIST

JOSEPH SILVERSTEIN

---

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Misses', Boston, Chestnut Hill, South Shore Plaza.*

**R.H. Stearns**

## SYMPHONY No. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

AT Heiligenstadt in 1802, Beethoven expressed himself almost simultaneously in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own

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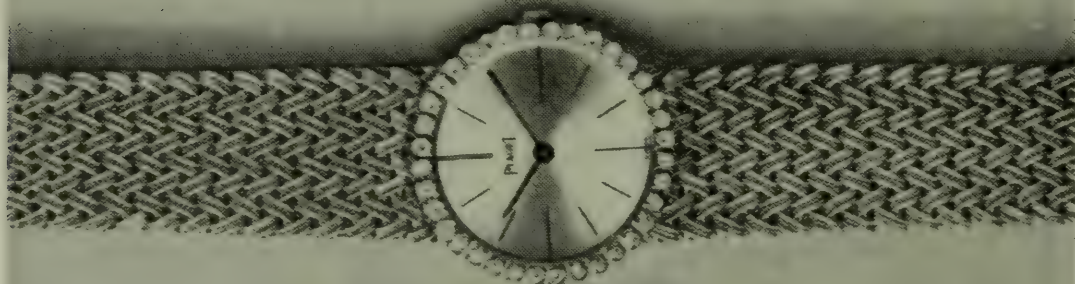


moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses were gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

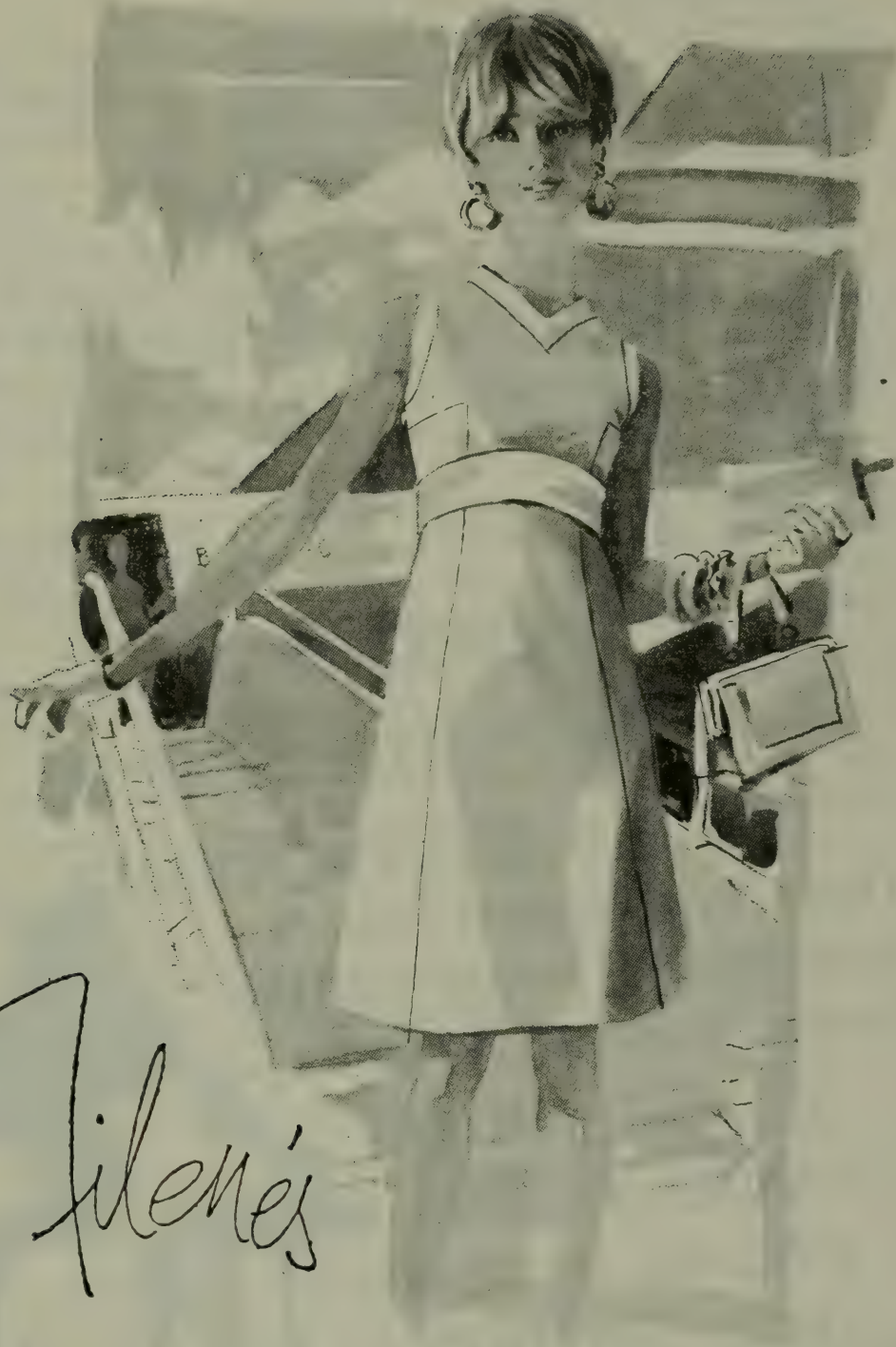
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"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood

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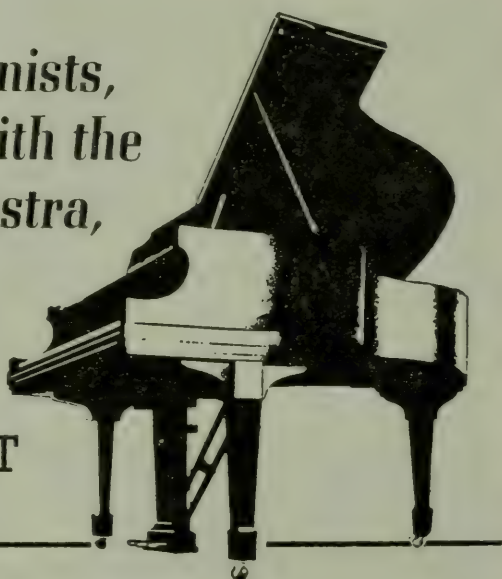
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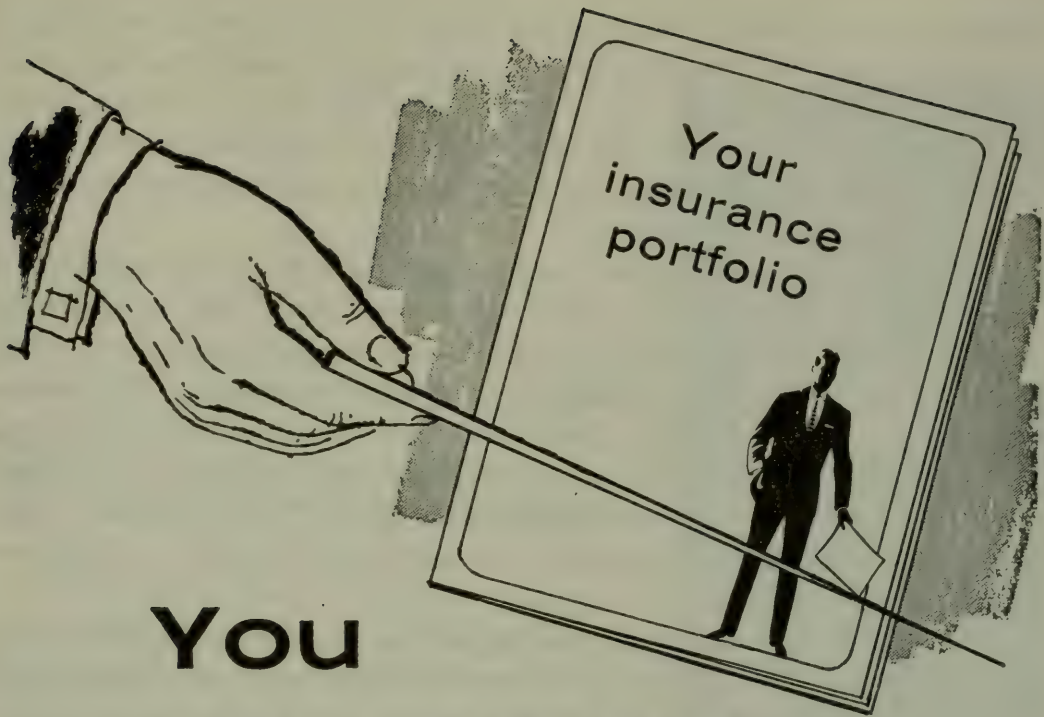


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beside me and heard a flute in the distance and *I heard nothing*, or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce.”

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the “Heiligenstadt Testament” make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer’s sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major had been sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of the time, found extended and repeated drafts for the *Finale*, and the theme of the *Larghetto* — first written for horns). The symphony must have been developed in large part during the summer.

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A native American who was born in Streator, Illinois, she was successively a pupil of her mother, also a distinguished flutist; of Ralph Johnson; of Ernst Liegl, first flute of the Chicago Symphony; of the late Georges Barrère; and, at the Eastman School, of Joseph Mariano. During her first professional engagement, as second flute of the National Symphony, she continued her studies under the famous William Kincaid. Soon afterward, she became second flute of the Los Angeles Philharmonic, a chair she held for seven years. In this same period she was chosen by the late Bruno Walter to be principal flutist in the Hollywood Bowl Symphony.

When, in 1952, the great Georges Laurent retired after 30 years of leading the Boston Symphony's brilliant flute section, the identity of his successor became a matter for suspenseful speculation. It was resolved when Charles Munch said simply, "At Tanglewood I auditioned many flute-players. The best was Miss Doriot Anthony."

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It was certainly completed by the end of the year in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas of Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and Op. 35, and other works, including, possibly, the Oratorio *Christ on the Mount of Olives*, and the Piano-forte Concerto in C minor, the date of whose completion is uncertain.

"*De profundis clamavit!*" added Thayer, quoting the Heiligenstadt will, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

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The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given him resource. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the

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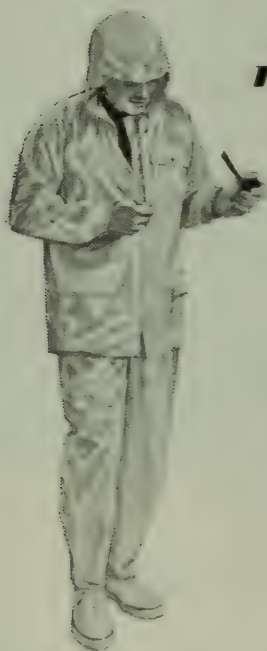
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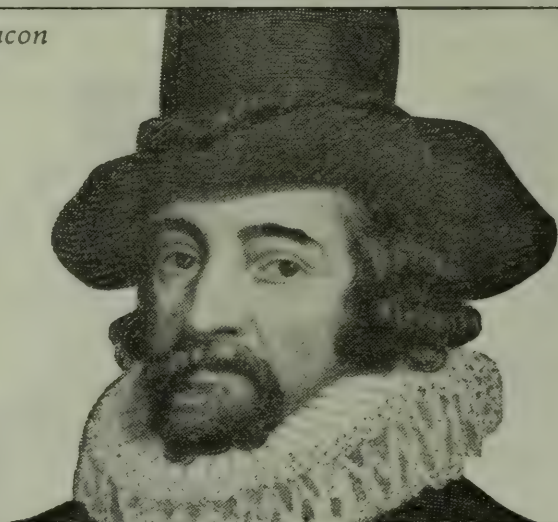
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dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent, and entirely remarkable achievement of the "pupil of Haydn." This manner of music could go no further — no further at least in the restless and questing hands of Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous

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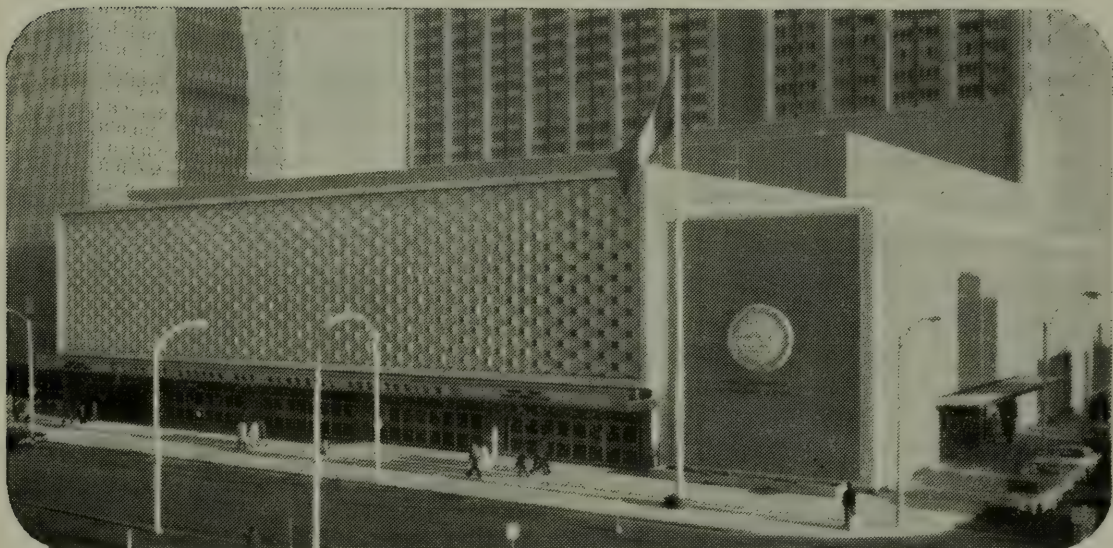
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to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the Finale an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the Larghetto was not always favored. Berlioz has told us that at a *Concert Spirituel* in Paris in 1821 the Allegretto from the Seventh was substituted for this movement — with the result that only the Allegretto was applauded. The first movement always commanded respect and admiration; in fact, one critic referred to it as “colossal” and “grand,” adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipulations, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the Larghetto in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-length phrases and episodes in sonata form. Never had a movement generated such



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an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristics scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven's high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man's head. J. N. B.

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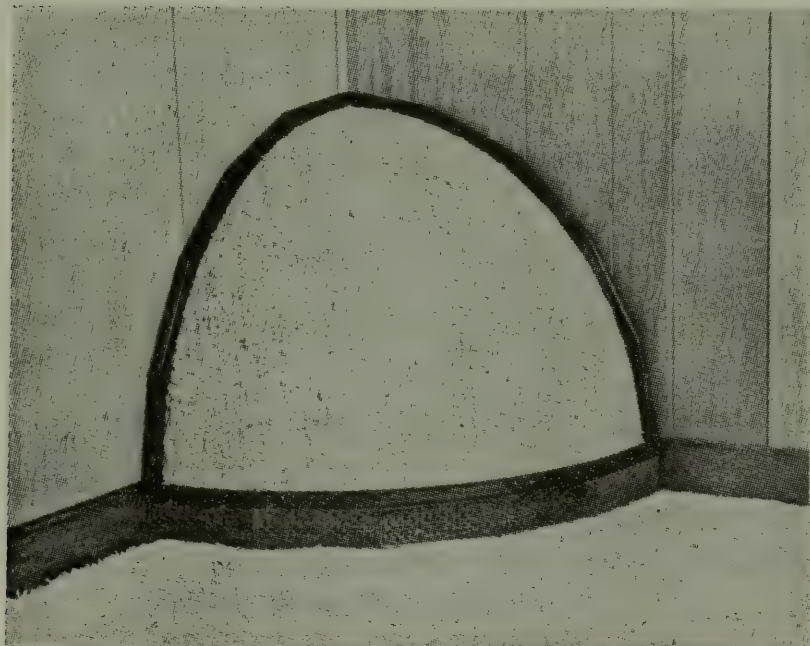


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*As Quiet As* was commissioned by the Fromm Music Foundation for performance at the Berkshire Festival, and was first performed at Tanglewood by the Berkshire Music Center Orchestra, conducted by Gunther Schuller, on August 18, 1966.

*Mr. Colgrass has kindly supplied the following information about his composition.*

*As Quiet As* was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning "Let's be as quiet as. . . ." From the twenty-one answers compiled by Constance Fauci and printed in the *New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be perceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the *essence* of

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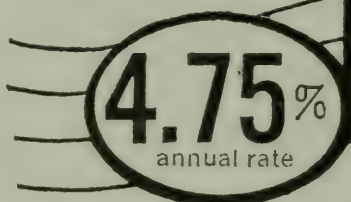
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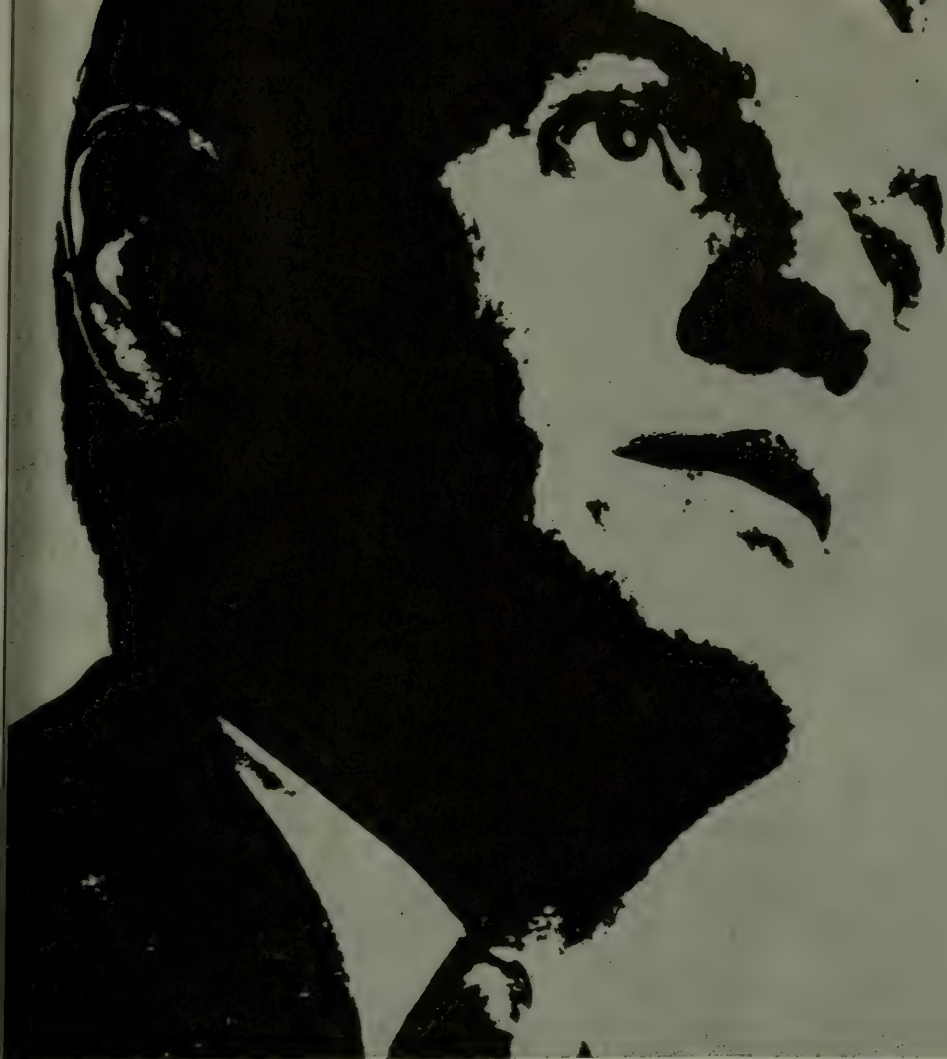
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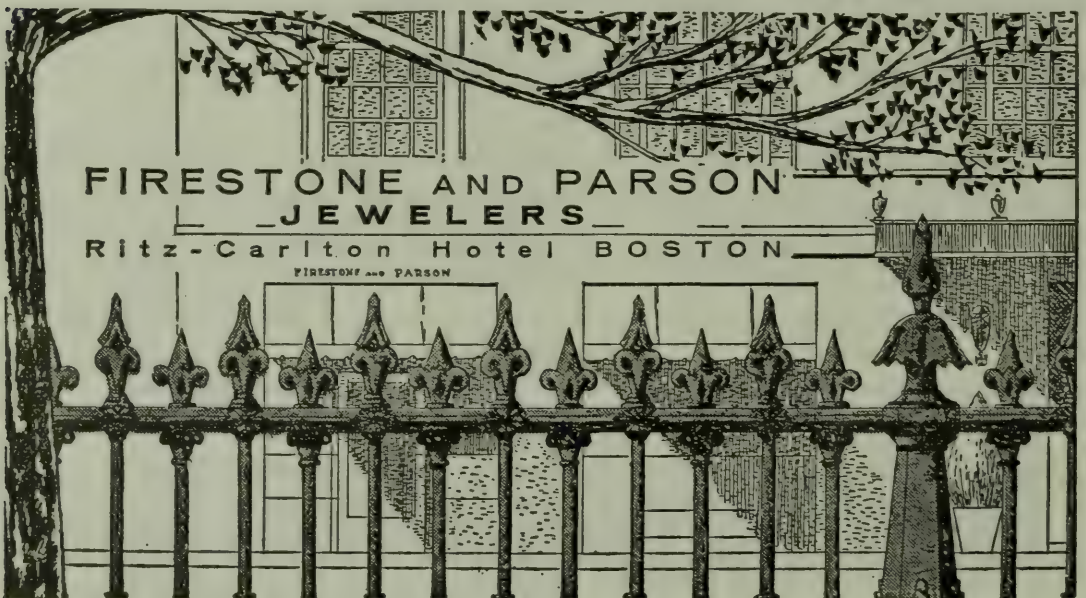


a leaf as it changes color, of a creek abandoned even by birds, and of an ant — or many ants — skittering about. “Children Sleeping” and “Time Passing” are like a dream sequence. Following light breathing and heartbeats, a sonatina written by Beethoven as a child appears through a montage of “sleeping sound,” and then reappears fragmentarily in musical styles from 1800 to the present — Haydn, Sibelius, Ravel, Stravinsky, Count Basie — as if one were taking a fleeting glance at music history moving through time. The Jazz is interrupted by a distant “sound” which ends the dream, and the last setting (Webern) is in post-war style. “A Soft Rainfall” and “The First Star Coming Out” are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal. *As Quiet As* is dedicated to children, with love and with hope.

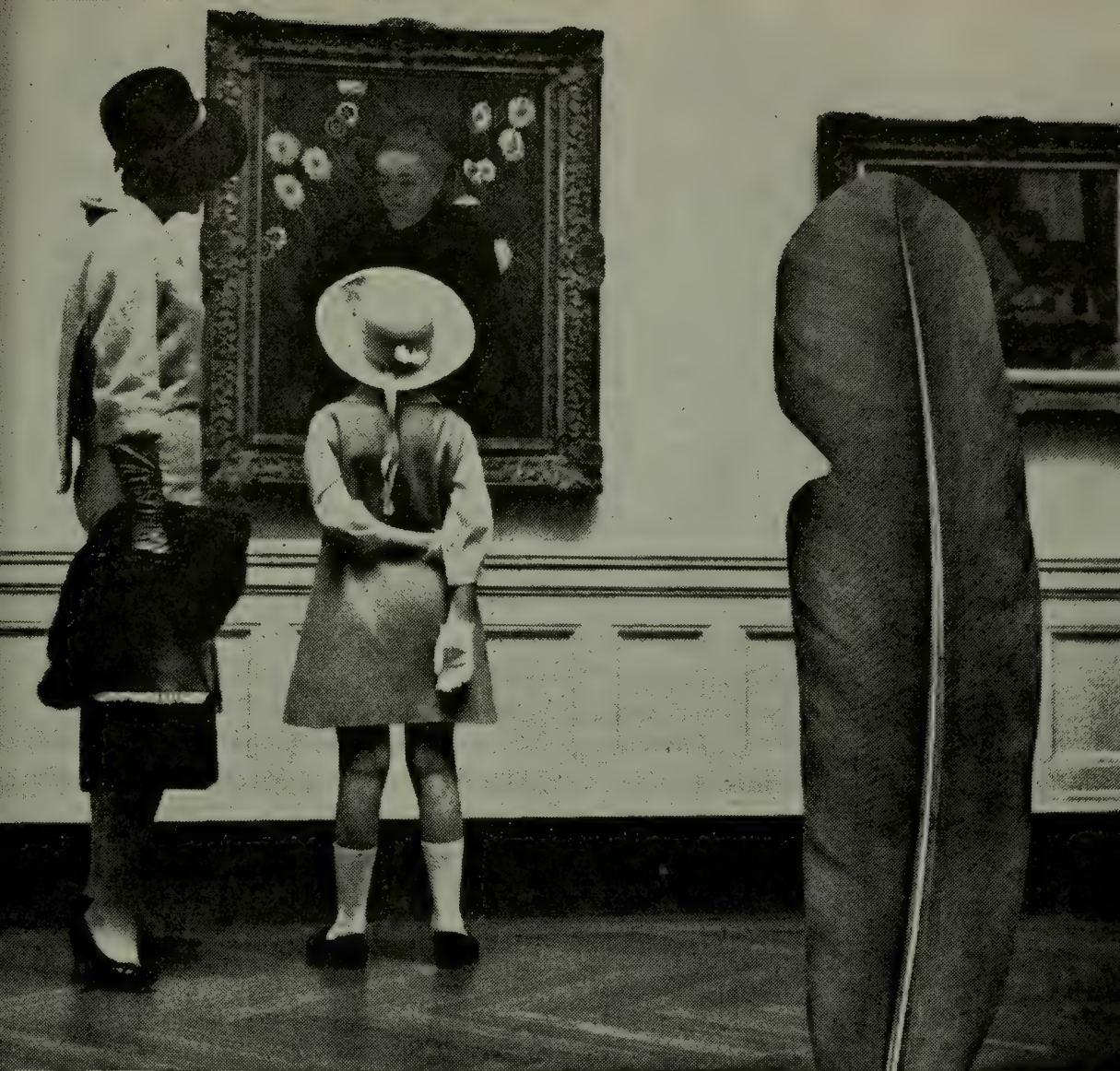
. . .

Following graduation from the University of Illinois in 1954, Michael Colgrass went to New York City where he performs as a free-lance musician with most of New York’s major musical organizations. Recent works include *Rhapsodic Fantasy* for fifteen drums (one player) and orchestra, which the composer premièred as soloist with the Danish Radio Orchestra in Copenhagen in November, 1965, and a ballet score to Gerald Arpino’s *Sea Shadows*. Mr. Colgrass has studied primarily with Paul Price, Eugene Weigle and Ben Weber.

*Rhapsody* for clarinet, violin and piano was commissioned in 1963 by the clarinetist Arthur Bloom, who premièred the trio in New York City that year with the Group for Contemporary Music at Columbia University.







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## A LETTER TO OUR SUBSCRIBERS FROM ERICH LEINSDORF

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AUDIENCES and performers need constant interaction, without which no vital musical life is possible. In 1962, I made a promise that I would report to you, our subscribers, from time to time, especially on matters which may not be easily visible or audible. We here at the Boston Symphony recognize that we are indeed fortunate that we do not suffer from the necessity for "instant box office appeal," as they do in countries without our subscription system. Subscribers, with their loyalty and faith, are our guarantee of artistic freedom; hence my concern that you should be as fully informed as possible.

Before going into the challenging and often controversial question of programs, I should mention that during the years 1962-1967, the following members will have retired from the Boston Symphony Orchestra (with its extremely fine pension plan) or will have departed from the Orchestra to continue their professional pursuits in other areas: Richard Burgin (Concertmaster 42 years, Assistant Conductor 8 years, and Associate Conductor 23 years); Minot Beale (28 years in the Orchestra); Louis Berger (10); Albert Bernard (43); Jean Cauhapé (43); Joseph dePasquale (17); Jean deVergie (39); Harold Farberman (12); Irving Frankel (46); Henry Freeman (22); Henri Girard (46); Einar Hansen (39); George Madsen (30); Pierre Mayer (40); Samuel Mayes (16); Rosario Mazzeo (31); Osbourne McConathy (21); Harold Meek (20); Bernard Parronchi (20); Vladimir Resnikoff (32); Peter Schenkman (3); Jascha Silberstein (2); Kilton V. Smith (27); Louis Speyer (45); Lloyd Stonestreet (43); Manuel Valerio (32); Winifred Winograd (7); Alfred Zighera (38); Manuel Zung (40). We very much regret the death of Georges Moleux, who was in the Boston Symphony for 36 years (as principal bass for 27 years of that time). These musicians have been replaced by others who have competed in auditions for these vacant chairs.

Our audition system, which I inherited but which I shall continue because it is an eminently fair one, consists of two parts. Any qualified member of the American Federation of Musicians who learns of a vacancy may apply to our personnel manager. On the appointed day a large number of candidates appear at Symphony Hall, where they are heard by a committee of first-desk players from our Boston Symphony Orchestra. During this audition the candidates play behind a heavy curtain, and the judges do not know the name of the player, if he is male or female, young or old, etc. The candidate is judged solely on the basis of his performance, the best being selected for the "finals," to which I listen, assisted by the committee who can thus recheck their earlier impressions. Even advances within the Orchestra (especially

when chairs of the first two or three desks of string sections are involved) are filled by audition — not only with the consent but actually by the wish of the Orchestra members. This seems to be artistically a most satisfactory practice, as our members get the gratification of not only keeping their solo work on a high level but also a chance to shine in their own rights on a number of occasions.

Perhaps the most significant development during my five years with the Boston Symphony has been the establishment of the Boston Symphony Chamber Players, a group of first-desk men who, at the conclusion of this season will make a six-weeks' tour including the Soviet Union. They toured in the United States during the spring of 1966. They record for RCA Victor a repertoire not usually associated with regular chamber organizations. This project was developed at a time when we felt that the very highly accomplished solo players of this Orchestra would get an additional sense of gratification and their artistic identity by playing not only the orchestral repertoire but chamber music as well. Our seasonal division into Symphony season and Pops season (nine weeks each spring when the first-desk men do not take part) makes such a project particularly feasible for the Boston Symphony.

The overall program, promised five years ago, of presenting to our public a fairly complete coverage of repertoire, old and new, has, I think, proceeded according to this plan; and I hope to have fulfilled at least most of my promises.

The winter season is of course divided into many different subscription series, varying in length from the twenty-four Friday/Saturday series in Boston to one Thursday series which has three concerts. There are many variations in between. There is a Tuesday series of ten concerts, two Tuesday series of six concerts each, a Thursday series of six concerts, a series of seven Thursday open rehearsals; two series of five concerts each in New York, and a Providence series of five concerts. Naturally with these different numbers of subscription concerts, it is not possible to give to six the same broad coverage of the repertoire as to twenty-four; yet I pay much attention to having the short series well-balanced — to attain as much variety as possible, to balance late eighteenth century music with early twentieth century, the classical period with the romantic, and to select contemporary pieces well distributed, through these series. As in all the arts, cultivation of the contemporary spirit seems controversial. No admonitions or apologies are here offered. I am delighted to receive (as I do frequently) letters from our subscribers, giving me their views of what they like to hear and what they reject.

Considering that the Boston Symphony Orchestra has twelve different subscription audiences, the total number of our subscribers,



not counting those who split tickets with friends, may reach well over 30,000 people in the communities of Boston, Providence, and New York. It is evidently impossible to play everybody's favorite every time. But I am aware that in every program I must try to resolve as best as possible the conflicting tastes of our many groups of listeners.

We have been very fortunate in some of our première performances. (In the appendix are listed all the premières we have done. Of course something which may have been a Boston première may not have been a "first" for New York. You may not have heard a specific work if it was not in your short series. I am trying to give you a full round-up of these five years and what went into the building of our program.) I feel that the two works of Benjamin Britten, the *WAR REQUIEM* and the *SYMPHONY FOR CELLO AND ORCHESTRA* with Rostropovich, were significant American premières to name just two. This season, 1966-1967, we have premièred among other works the *PIANO CONCERTO* of Elliott Carter with the pianist Jacob Lateiner, and in Boston, a set of seven pieces, *As QUIET As* by Michael Colgrass.

A recording of the Carter and the Colgrass constitutes an important step in a system of foundation sponsorship, of ventures which at first glance do not seem to promise large sales yet which should be made available to people who are interested in following the latest trends in music and who need repeated hearings to do so. It was with particular gratification that I received notice from the National Council on the Arts (Roger Stevens, Chairman) of a grant which they gave us for the recording of these contemporary works. It had as its one condition the free availability of this record to libraries asking for it. RCA has very generously and graciously not only agreed to this, but has also agreed to keep the work in their catalogue for seven years — the stipulation of the Martha Baird Rockefeller Foundation, which also helped with this project. In addition, RCA also contributed the entire technical part of the recording process, sending up their crew and equipment, and processing and issuing the record — their donation to this singularly important enterprise. Finally the Steinway Foundation added the balance. We trust that this combination of foundation and recording company, in conjunction with a non-profit organization such as a symphony orchestra, will in increasing measure contribute to the distribution of problematic and difficult works, which require special attention from performer and listener.

At Tanglewood in the summer of 1963 I focused the Festival around a cycle of Prokofiev compositions, which led to RCA recording Prokofiev with us on a cyclic basis. We devoted the 1964 Festival to a centennial observation of Richard Strauss, featuring some of his lesser-known and lesser-played compositions. In 1966 we started our "Prelude Concerts" on Friday evenings. We had found in the past that

Friday evening concerts caused somewhat of a problem for our "commuting" audience, which could not arrive from Boston or New York as early as eight p.m. following a normal business day. By starting our Orchestra concerts at nine o'clock, we were able to do, from seven to eight p.m., programs of works for smaller casts, be that vocal or instrumental. These Prelude Concerts have proved highly successful for the public already in the Berkshires.

In the last two summers we also gave concert performances of LOHENGRIN and DIE ZAUBERFLOTE. During the summer of 1967 I plan to perform the first (1805) version of Beethoven's only opera. According to the best available information this will be an American première of FIDELIO/LEONORE. The work is sufficiently different from the later 1814 FIDELIO to justify this claim.

The chamber orchestra weeks at Tanglewood, traditionally devoted to Bach and Mozart, have covered many works by these masters not previously heard at Tanglewood. Of particular interest to me is the presentation of *all* the piano concerti of Mozart, which I promised when I started, and which is proceeding at a deliberate but steady pace.

I have also paid attention to wide spacing of the best-known and best-loved works of the classic and romantic repertoire; they should never be taken for granted, and I hope to keep them "fresh." This is only possible for both public and performers when these works are brought back after broad intervals, allowing each reading to be a renewal rather than a repeat.

If there is a single idea that animates my planning and program making and my musical work with the Boston Symphony, it is the endeavor to give to our audiences the most idiomatic readings of the many styles which a great American orchestra in the 1960s must cultivate to warrant the definition of belonging to the "major leagues" of music.

I shall, from time to time, take the liberty of writing a similar report to you and want you to know how much we all appreciate the loyalty and the support of you, our audience.

---

## FIRST PERFORMANCES (WORLD PREMIÈRES)

1962 • 1967

BARBER	Piano Concerto (played in Philharmonic Hall during the opening week of Lincoln Center)
CARTER	Piano Concerto
HUGGLER	Music in Two Parts, Op. 64 Sculptures, Op. 39



IBERT	Mouvement symphonique (MUNCH)
LEES	Violin Concerto
MOEVS	Et Occidentem Illustra
PISTON	Symphony No. 8
SCHULLER	Diptych (first performance in this version)
SESSIONS	Psalm 140, for Soprano and Orchestra
SYDEMAN	In Memoriam John F. Kennedy Study for Orchestra No. 2 Study for Orchestra No. 3
TOCH	Fifth Symphony

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## WORKS PERFORMED FOR THE FIRST TIME BY THE BOSTON SYMPHONY ORCHESTRA IN BOSTON

1962 • 1967

BARBER	Music for a Scene from Shelley, Op. 7 (TORKANOWSKY) Symphony No. 1
BARTÓK	†Concerto for Piano and Orchestra, No. 2 Concerto for Piano and Orchestra, No. 3 Concerto for Two Pianos and Percussion
BERGER	Polyphony
BERNSTEIN	*Symphony No. 3 ("Kaddish") (MUNCH)
BLACHER	Variations on a Theme by Paganini (BURGIN)
BRITTEN	*Symphony for Cello and Orchestra, Op. 68 †War Requiem
BUSONI	†Rondo Arlecchinesco (COPLAND)
CARTER	Variations for Orchestra (BURGIN)
COLGRASS	†As Quiet As
CONSTANT	†24 Preludes for Orchestra (MARTINON)
COPLAND	Music for a Great City (COPLAND) †Preamble for a Solemn Occasion (BURGIN)
DALLAPICCOLA	Two Pieces for Orchestra
DELLO JOIO	†Fantasy and Variations for Piano and Orchestra
ETLER	†Concerto for Wind Quintet and Orchestra
FINE	Notturmo for Strings and Harp (BURGIN) Serious Song
HINDEMITH	Concerto for Woodwinds, Harp and Orchestra "Der Schwanendreher"
HOVHANESS	Prelude and Quadruple Fugue for Orchestra (STOKOWSKI)

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\* First performance in America

† First performance in Boston

IVES	Symphony No. 2 (BURGIN) †Symphony No. 4 (SCHULLER)
JANÁČEK	*Suite from "The Cunning Little Vixen"
KIRCHNER	†Piano Concerto No. 1
KODÁLY	Variations on a Hungarian Folk Song, "The Peacock"
LEWIS	†Designs for Orchestra
LUTOSLAWSKI	†Jeux Vénitiens (DE CARVALHO)
MAHLER	†Symphony No. 6, in A minor
MARTINON	Overture for a Greek Tragedy (MARTINON)
MARTINU	Double Concerto for Two String Orchestras, Piano and Timpani (KUBELIK)
MENOTTI	Apocalypse (SCHIPPERS) †The Death of the Bishop of Brindisi
MILHAUD	†Viola Concerto
NIELSEN	Flute Concerto †Symphony No. 6
PISTON	Symphony No. 7
PROKOFIEV	†"Alexander Nevsky" †Overture to "War and Peace" †Symphony No. 3, Op. 44 †Symphony-Concerto for Cello and Orchestra
REGER	Concerto in F minor for Piano and Orchestra
ROCHBERG	Night Music
ROREM	Eagles (STOKOWSKI)
RUGGLES	†Portals (COPLAND)
SCHOENBERG	†Introduction and Song of the Wood-Dove from "Gurre-Lieder" Second String Quartet, Op. 10, with Soprano Voice (Orchestral version by the composer) †Violin Concerto
SCHULLER	Diptych (first performance in this version) †Seven Studies on Themes of Paul Klee
SCHUMAN	†"A Song of Orpheus," Fantasy for Cello and Orchestra
SCHUMANN	"Faust's Death," from "Scenes from Goethe's Faust" Scenes from Goethe's "Faust" (complete)
SHOSTAKOVITCH	†Concerto for Violin and Orchestra, Op. 99 Symphony No. 10
STRAUSS	Concerto for Oboe and Small Orchestra "Daphne," Op. 82, Final Scene †"Die Tageszeiten"
STRAVINSKY	†"Pulcinella," Ballet with Song, in One Act (complete)
WEBERN	Passacaglia

\* First performance in America

† First performance in Boston



# WORKS PERFORMED FOR THE FIRST TIME AT TANGLEWOOD

BACH	St. John Passion
BRITTEN	War Requiem (first performance in America)
HAYDN	Cantata "Applausus"
MENDELSSOHN	Overture and Incidental Music to "A Midsummer Night's Dream" (complete)
MOZART	Adagio for Violin and Orchestra, in E major, K. 261 Cantata ("Eine kleine Freimaurer-Kantate") for Male Chorus, with Tenor and Bass, K. 623 Piano Concerto No. 8, in A major, K. 414 Piano Concerto in B-flat, K. 595 Piano Concerto No. 9 in C major, K. 415 Piano Concerto No. 5 in D major, K. 175 (conducted by SIR ADRIAN BOULT) Piano Concerto No. 16 in D major, K. 451 Piano Concerto in E-flat major, K. 271 Piano Concerto No. 11 in F major, K. 413 Piano Concerto in F major, K. 459 Concerto-Rondo for Piano and Orchestra in A major, K. 386 Concerto-Rondo for Piano and Orchestra in D major, K. 382 Violin Concerto No. 1 in B-flat major, K. 207 Six German Dances, K. 509 Divertimento in D major, K. 131 Divertimento in D major, K. 205 Divertimento in F, for Strings and Two Horns, K. 247 (played with K. 248) March in D major, K. 237 March in F, for Strings and Two Horns, K. 248 (played with K. 247) Three Marches, K. 408 Motet for Soprano, "Exsultate, Jubilate," K. 165 Nocturne for Four Orchestras, K. 286 The Magic Flute Overture to "The Impresario," K. 486 Rondo (Aria with Solo Violin) "L'amerò, sarò costante" from "Il Ré pastore," K. 208 Scena ("Ch'io mi scordi di te") with Rondo ("Non temer, amato bene") with Soprano and Piano Obbligato, K. 505 Serenade in D major, K. 203 Symphony in A major, K. 134 Symphony in F major, K. 130 Symphony in G minor, K. 183
PROKOFIEV	"Alexander Nevsky"
STRAUSS	Incidental music to "Der Bürger als Edelmann," based on Molière's Comedy-Ballet, "Le Bourgeois Gentilhomme" (complete)
VERDI	Requiem Mass
WAGNER	"Lohengrin"

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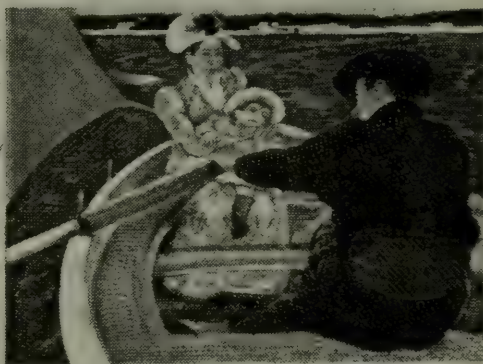
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# CONCERTO IN D MAJOR FOR VIOLIN, *Op. 77*

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The Concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud McCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Jascha Heifetz (December 17, 1937); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947); Isaac Stern (January 23-24, 1953); Joseph Szigeti (December 31-January 1, 1954-55); David Abel (February 17-18, 1956). More recent performances were on January 10-11, 1958, when Pierre Monteux conducted and Leonid Kogan was the soloist; on March 6-7, 1959, when Christian Ferras was soloist; October 14-15, 1960, when Jacob Krachmalnick as soloist; and February 18-19, 1966, with Zino Francescatti as soloist. The Concerto has also been performed at two recent Pension Fund concerts: December 15, 1955 by David Oistrakh; and February 18, 1962 by Isaac Stern.

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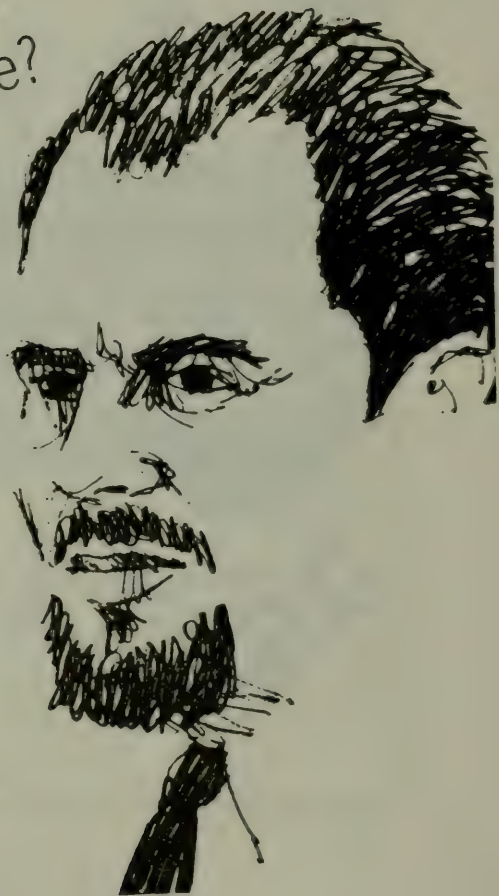
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Critic Michael Steinberg, maybe?





LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest and threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing. For years the concerto was avoided as unreasonably exacting by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values — and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.



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It was inevitable than Hans von Bülow, who called Brahms' piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say the etymologists, derives from the Latin "*certare*," to strive or wrestle.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the friend who was to play it. Writing to Joachim early in the autumn of 1878, he hesi-



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tated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

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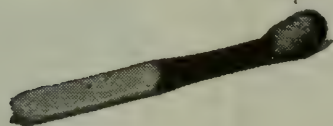
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There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same program, "because the orchestra will be tired as it is,

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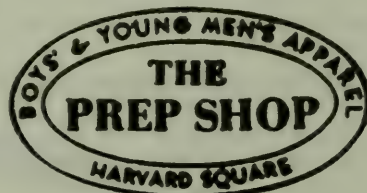
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and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so mag-

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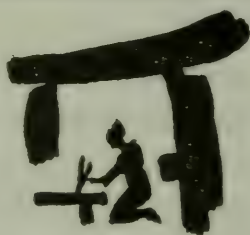
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nificantly at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

"This concerto for violin is now more than half a century old," wrote Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging."

"The main theme of the first movement (Allegro non troppo, D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns."



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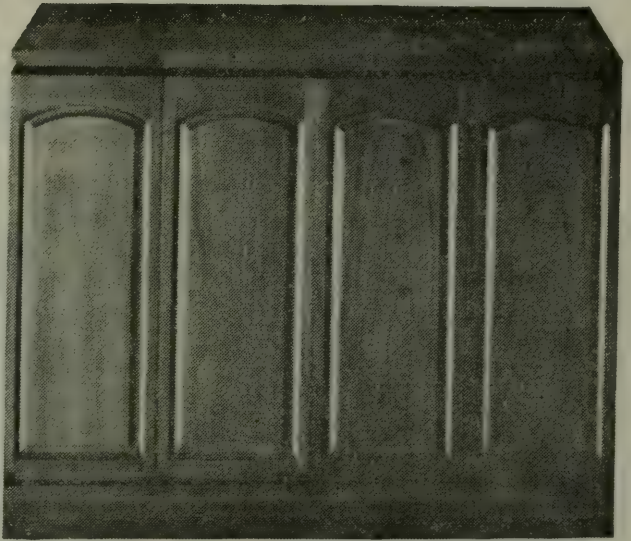
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"This feature is even more pronounced in the second movement (Adagio, F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The Finale (Allegro giocoso, ma non troppo vivace, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish

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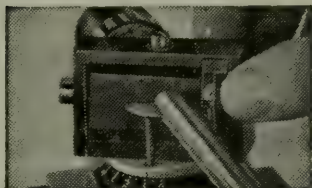
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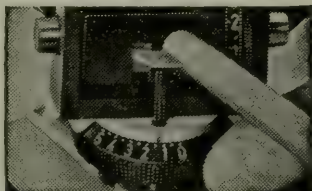
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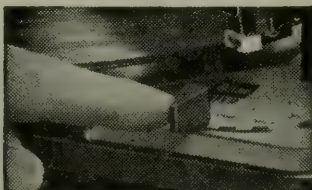
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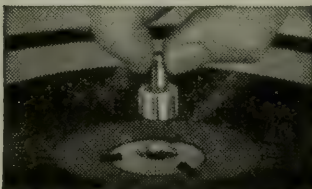
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passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto.”

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“Your delightful summer holiday,” wrote Elisabet von Herzogenberg to Brahms, “your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!”

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms’ chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto\* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that “the sentiment is maintained at a loftier height

---

\* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.



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in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved

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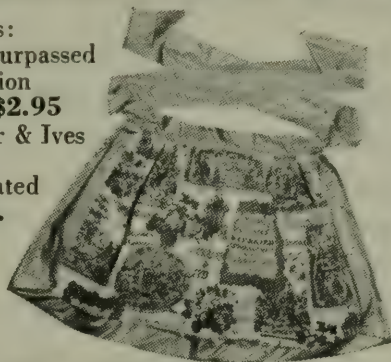
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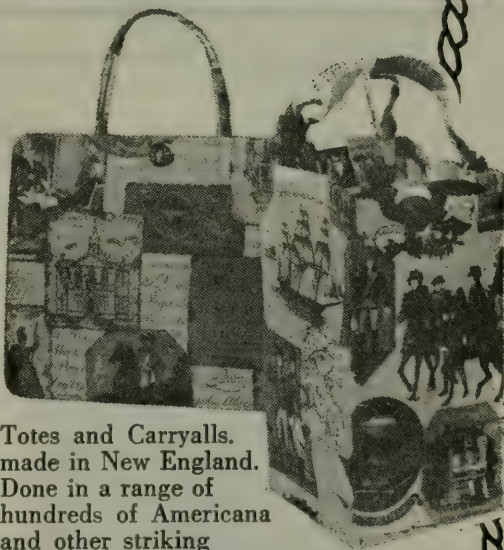
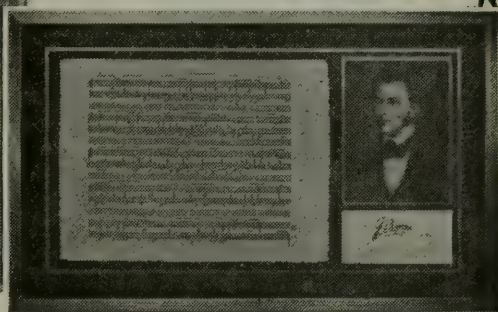
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J. N. B.



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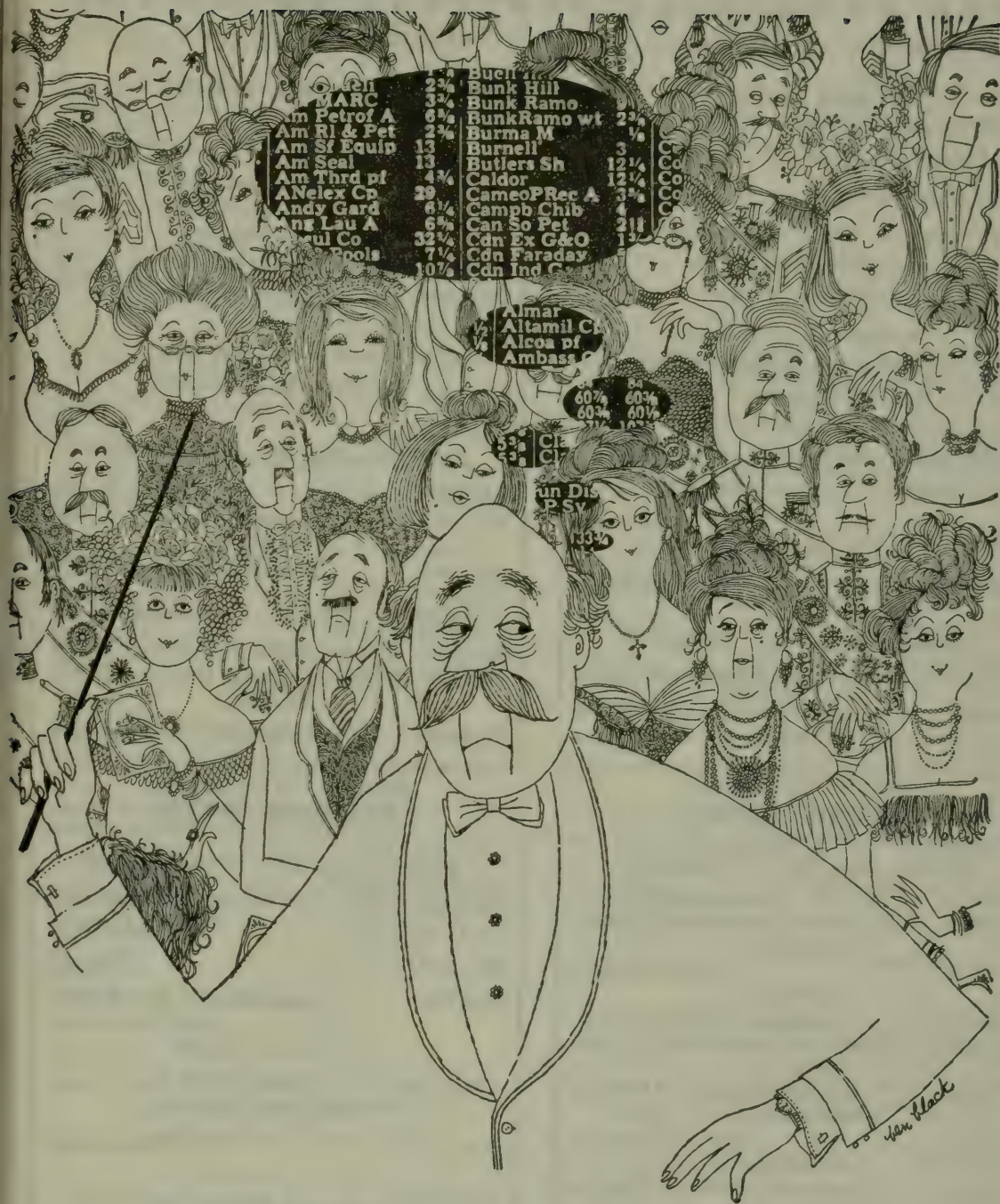
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## FIRST WEEK

### Friday, June 30 • Leinsdorf

PROKOFIEV	Symphony No. 5
BEETHOVEN	Violin Concerto (MENUHIN)

#### *Weekend Prelude at 7:00*

Piano works by Beethoven and Prokofiev  
(FRAGER)

### Saturday, July 1 • Leinsdorf

BEETHOVEN	Symphony No. 4
PROKOFIEV	Lt. Kije Suite (CLATWORTHY)
BEETHOVEN	Symphony No. 7

### Sunday, July 2 • Leinsdorf

PROKOFIEV	Scenes from Romeo and Juliet
BEETHOVEN	Piano Concerto No. 4 (FRAGER)

## SECOND WEEK

### Friday, July 7 • Mester

MOZART	Symphony No. 33, K. 319
MOZART	Piano Concerto, K. 466 (FRANK)
MOZART	Adagio and Fugue, K. 546
MOZART	Symphony No. 35, K. 385

#### *Weekend Prelude at 7:00*

Piano works by Mozart  
(CROCHET)

### Saturday, July 8 • Leinsdorf

MOZART	March, K. 408
MOZART	Piano Concerto in B-flat, K. 456 (CROCHET)
MOZART	Haffner Serenade, K. 250

### Sunday, July 9 • Leinsdorf

MOZART	Divertimento in D major, K. 205
MOZART	Piano Concerto in C minor, K. 491 (FRANK)
MOZART	Symphony No. 40, K. 550

## THIRD WEEK

### Friday, July 14 • Janigro

VIVALDI	Sinfonia in C major
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VIVALDI	Flute Concerto (DWYER)
VIVALDI	Concerto "Alla Rustica"
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VIVALDI	Concerto Grosso in A major

#### *Weekend Prelude at 7:00*

Organ works by Bach  
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### Saturday, July 15 • Leinsdorf

BACH	B minor Mass
	(BOATWRIGHT, WOLFF, KOPLEFF, BULLARD, KRAUSE, TANGLEWOOD CHOIR, BERKSHIRE CHORUS)

### Sunday, July 16 • Leinsdorf

BACH	Suite No. 3
BACH	Wedding Cantata (BOATWRIGHT)
BACH	Violin Concerto in A minor (SILVERSTEIN)
BACH	Cantata No. 174 (WOLFF, BULLARD, KRAUSE, TANGLEWOOD CHOIR)

## FOURTH WEEK

### Friday, July 21 • Leinsdorf

MENDELSSOHN	Overture, "Midsummer Night's Dream"
SCHULLER	Diptych
BARTÓK	Concerto for Two Pianos and Percussion (EDEN and TAMIR)
POULENC	Concerto for Two Pianos (EDEN and TAMIR)
STRAUSS	Till Eulenspiegel

#### *Weekend Prelude at 7:00*

Part songs (BERKSHIRE BOYCHOIR)

### Saturday, July 22 • Ozawa

MENDELSSOHN	Hebrides Overture
TAKEMITSU	Requiem for Strings
LIGETI	Atmospheres
BERLIOZ	Symphonie Fantastique

### Sunday, July 23 • Leinsdorf

SCHUMANN	Symphony No. 1
BERG	Excerpts, "Wozzeck"
MENDELSSOHN	Piano Concerto in G minor (KALLIR)
STRAVINSKY	Firebird Suite

**FIFTH WEEK****Friday, July 28 • Kubelik**

HAYDN                      Symphony No. 102  
 MARTINU                  Double Concerto  
 FRANCK                    Symphony in D minor

*Weekend Prelude at 7:00*

BRAHMS                  Liebeslieder Waltzes  
 (FRANK, KALLIR and singers)

**Saturday, July 29 • Kubelik**

SMETANA                      Moldau  
 ELGAR                        Violin Concerto  
                                   (ASHKENASI)  
 BRAHMS                      Symphony No. 4

**Sunday, July 30 • Leinsdorf**

WEBERN                      Six Pieces, Op. 6  
 SCHUBERT                    Symphony No. 9  
 GRIEG                        Piano Concerto  
                                   (CLIBURN)

**SIXTH WEEK****Friday, August 4 • Steinberg**

BEETHOVEN                  Symphony No. 8  
 BEETHOVEN                  Piano Concerto No. 3  
                                   (LETTVIN)  
 BEETHOVEN                  Symphony No. 5

*Weekend Prelude at 7:00*

Lieder recital (KUHSE)

**Saturday, August 5 • Leinsdorf**

BEETHOVEN "Fidelio" (original version)  
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**Sunday, August 6 • Leinsdorf**

BRAHMS                  Academic Festival Overture  
 BRAHMS                      Symphony No. 3  
 BRAHMS                      Violin Concerto  
                                   (SILVERSTEIN)

**SEVENTH WEEK****Friday, August 11 • Leinsdorf**

MOUSSORGSKY              Prelude, "Khovanchina"  
 TCHAIKOVSKY              Symphony No. 6  
 SIBELIUS                    Violin Concerto  
                                   (PERLMAN)

*Weekend Prelude at 7:00*

Piano works by Rachmaninoff  
 and Prokofiev (BROWNING)

**Saturday, August 12 • Steinberg**

GLINKA                      Kamarinskaya  
 BORODIN                    Symphony No. 2  
 TCHAIKOVSKY              "Manfred" Symphony

**Sunday, August 13 • Leinsdorf**

PROKOFIEV                  Piano Concerto No. 1  
                                   (BROWNING)  
 COLGRASS                    As Quiet As  
 RACHMANINOFF              Rhapsody on a Theme  
                                   of Paganini  
                                   (BROWNING)

**EIGHTH WEEK****Friday, August 18 • Schuller**

DVOŘÁK                      Overture, "Othello"  
 SCHUBERT                    Symphony No. 8  
 IVES                         Symphony No. 4

*Weekend Prelude at 7:00*

WAGNER                      Siegfried Idyll  
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 Songs by Verdi and Ives (CURTIN)

**Saturday, August 19 • Leinsdorf**

VERDI                        Requiem  
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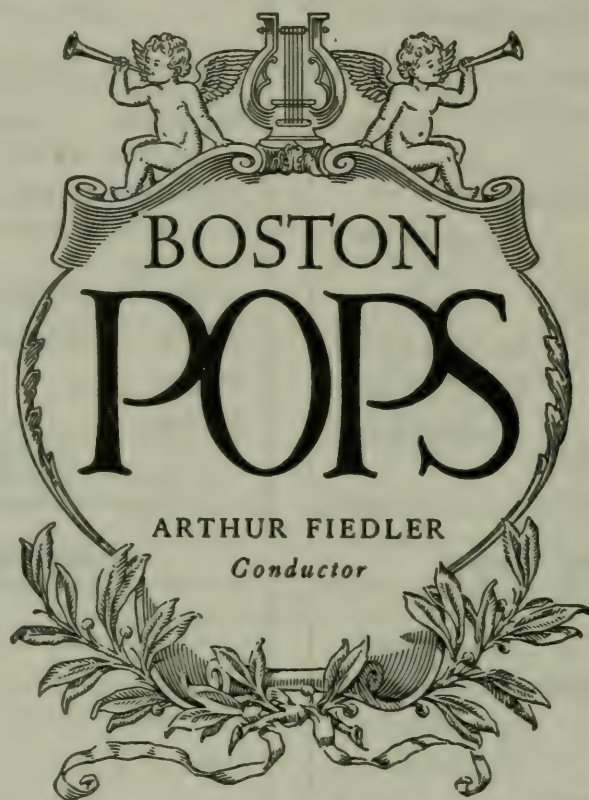
**Sunday, August 20 • Leinsdorf**

WAGNER                      Die Meistersinger: Prelude  
                                   Die Walküre: Ride; Wotan's  
                                   Farewell (FLAGELLO)  
                                   Die Götterdämmerung: Dawn,  
                                   Rhine Journey, Interludes,  
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- Overture, "King Lear," Op. 4  
V February 9
- BRAHMS.....Violin Concerto in D major, Op. 77  
*Soloist: JOSEPH SILVERSTEIN* VI April 20
- COLGRASS.....As Quiet As  
VI April 20
- DVOŘÁK.....Symphony No. 7, in D minor, Op. 70  
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II October 27
- STRAVINSKY.....Symphony in Three Movements (1945)  
V February 9

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*Pianist and Teacher*  
8 CHAUNCY STREET  
CAMBRIDGE, MASSACHUSETTS  
ELiot 4-3891

# Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

## FIRST VIOLINS

Joseph Silverstein  
*Concertmaster*  
Alfred Krips  
George Zazofsky  
Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Noah Bielski  
Herman Silberman  
Stanley Benson  
Sheldon Rotenberg  
Alfred Schneider  
Julius Schulman  
Gerald Gelbloom  
Raymond Sird

## SECOND VIOLINS

Clarence Knudson  
William Marshall  
Michel Sasson  
Samuel Diamond  
Leonard Moss  
William Waterhouse  
Giora Bernstein  
Ayrton Pinto  
Amnon Levy  
Laszlo Nagy  
Michael Vitale  
Victor Manusevitch  
Minot Beale  
Ronald Knudsen  
Max Hobart  
John Korman

## VIOLAS

Burton Fine  
Reuben Green  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Jean Cauhapé  
Konosuke Ono\*  
Vincent Mauricci  
Earl Hedberg  
Bernard Kadinoff  
Joseph Pietropaolo

## CELLOS

Jules Eskin  
Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Robert Ripley  
Soichi Katsuta\*  
John Sant Ambrogio  
Luis Leguia  
Stephen Geber  
Carol Procter  
Richard Sher

## BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
John Barwicki  
Leslie Martin  
Bela Wurtzler  
Joseph Hearne  
William Rhein  
John Salkowski

## FLUTES

Doriot Anthony Dwyer  
James Pappoutsakis  
Phillip Kaplan

## PICCOLO

Lois Schaefer

## OBOES

Ralph Gombert  
John Holmes  
Hugh Matheny

## ENGLISH HORN

Laurence Thorstenberg

## CLARINETS

Gino Cioffi  
Pasquale Cardillo  
Peter Hadcock  
*E<sub>b</sub> Clarinet*

## BASS CLARINET

Felix Viscuglia

## BASSOONS

Sherman Walt  
Ernst Panenka  
Matthew Ruggiero

## CONTRA BASSOON

Richard Plaster

## HORNS

James Stagliano  
Charles Yancich  
Harry Shapiro  
Thomas Newell  
Paul Keaney  
Ralph Pottle

## TRUMPETS

Armando Ghitalla  
Roger Voisin  
André Come  
Gerard Goguen

## TROMBONES

William Gibson  
Josef Orosz  
Kauko Kahila

## TUBA

Chester Schmitz

## TIMPANI

Everett Firth

## PERCUSSION

Charles Smith  
Harold Thompson  
Arthur Press, *Ass't Timpanist*  
Thomas Gauger

## HARPS

Bernard Zighera  
Olivia Luetcke

## LIBRARIANS

Victor Alpert  
William Shisler

## STAGE MANAGER

Alfred Robison

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WILLIAM MOYER, *Personnel Manager*

\*members of the Japan Philharmonic Symphony Orchestra participating in  
a one season exchange with Messrs. Robert Karol and Richard Kapuscinski



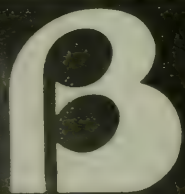
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